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PERSIAN GLASS

By ARTHUR UPHAM POPE

IT has been more or less assumed that Persia played a dominant rôle in the Islamic art of the Near East, and it is true that from Persian sources issued many of the most characteristic and brilliant formulæ, and that from Persia spread in every direction skilled workmen teaching their crafts in other lands. This view has been, on the part of Persophiles, in some degree an act of faith which could not always be supported in the face of criticism, because of insufficient concrete evidence. But the lack of evidence is no proof that it never existed. Persia suffered as no other country in the Mogul storms of the thirteenth and fourteenth centuries. Not only were whole cities and populations obliterated, but innumerable works of art were buried, and, what is quite as serious from the point of view of history, much of the evidence concerning the culture of the time perished also. In some regions no traces were left from which the contemporary arts could be reconstructed. Libraries were destroyed, and those workmen who survived were dispersed or taken captive to other lands. It has thus been easy to believe that art was produced in those regions which are definitely indicated by the evidence, and not in those where the evidence is silent. Thus because of the accidental absence of evidence it is quite probable that Persia has been sometimes deprived of honours justly earned.

Because of the large number of pieces that are signed with the name of some worker from Mosul, it has been taken for granted that the silver and gold encrusted bronzes of the thirteenth to the fifteenth century were primarily the work of Upper Mesopotamia. But the Persians have always been great craftsmen in metal, and the beautiful Bobrinski bronze-silver inlaid kettle in the Hermitage carries a specific affirmation that it was made in Herat. The exquisite Seljuk silver in the Harari collection, and the twelfth-century pierced and incised bronzes in the Louvre and the Detroit Museum

are further proof of Persian mastery in the metals. Moreover, a number of very magnificent encrusted bronzes have been found in Persia which, because of their similarities with a piece in the Harari collection dated in the fourteenth century and signed by a workman from Shiraz, can confidently be regarded as Persian. Thus evidence slowly accumulates that Persia was a leader in this art of encrusted metal, and that the splendid developments in Mesopotamia, Syria, Yemen, and Egypt owed a great deal to an original Persian inspiration, reinforced from the time of the Mogul invasions when Persian workmen fled to the West.

Like the encrusted bronzes, enamelled glass has also almost by universal consent been assumed to be the production of Western Asia, and there has been abundant evidence to support this view. The gorgeous lamps of the Cairo Museum, the British Museum, and the Metropolitan Museum carry blazons and inscriptions that fix them definitely in the West. The recovery of literally thousands of fragments in Egypt and Syria further confirm the records of the contemporary literature. Here at last was one Islamic art in which Persia could hardly claim an important share.

But once more they reckon ill who leave her out, for again the evidence is accumulating that this art also counted its masters in Persia. Of the antiquity of the art of fine glass-making in Persia there is not the slightest doubt. In the thousands of fragments constituting the collection of Arkady Hannibal in Teheran there are pieces of many dates, including a plate that goes back to late Sasanian or early Islamic times. On the bottom is finely etched, with remarkable delicacy, a fantastic bird such as has appeared on the silver plates, on the Hermitage Sasanian tapestry, and in some of the early stucco. The design is so finely cut that it is visible only when a beam of light falls across it. In the Art Institute of Chicago there are several pieces of glass that are in the shape

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of early Islamic bronzes, as well as a number of examples of wheel-cut glass of the Seljuk period. Material from the twelfth to the fourteenth century has been steadily accumulating, and examples in the Hannibal collection and in the Art Institute of Chicago prove that here was a large and competent industry. The forms are as precise and varied as anything



GLASS COSMETIC JAR *Eleventh-twelfth centuries*
By permission of the Art Institute of Chicago

known in the West. Sometimes even fantastic animals are wrought in glass as light and thin as paper, and some of the flask and ewer tops are richly ornamented with spun glass threads.

It is a long way from blown, cut and spun glass to the more sophisticated and imposing enamelled glass, but even here there is evidence of Persian work. In the find of bronzes at Hamadan in 1908, now in the Imperial Museum at Teheran, there was an enamelled glass bowl of exceeding beauty. It is completely covered with a gold wash, and has a degree of freshness and intensity of colour that

are equalled on only a few of the Western specimens. The piece was, unfortunately, broken in two in transit from Hamadan to Teheran, and half of it has disappeared.

Even more important, if less beautiful, is a section of a deep bowl in the Art Institute of Chicago, which is completely covered with a gold wash and is delicately decorated with figures and patterns identical with those on Ray potteries; the same rondels enclosing the same spirited little cavaliers done in approximately the same colours.

Another piece of glass, a vase of unknown provenance, also in the Imperial Museum, has a decoration in a similar style, again with traces of a completely covering gold wash. Here, fortunately, we have a signature, the first reading of which indicates Persian authorship. The piece will be shown at the Royal Academy Exhibition, where the epigraphists can promptly decide the exact significance of the inscription.

The most important pieces of indubitably Persian glass are two, complete and intact, in the Eumorfopoulos collection, both of which were found at Hamadan. The smaller of the two, which stands on a strong pedestal, is very close to the Chicago piece. The entire background is closely covered with a fine and rather indefinite mesh of gold lines. A wide band encircles the outside enclosing in rondels at regular intervals the characteristic seated figure common in Persian art since the Seljuk times. The figures are principally outlined with maroon red, now somewhat disintegrated by exposure. Tiny little dashes of bright green enamel remain in some instances to enliven the design. Like that on the Chicago piece, this enamel is thin; and like most of the Persian pieces, the glass is also rather thin. It is a light greenish tone, but clear, fine grained, and with very few bubbles.

The larger bowl is in quite a different technique. While the glass is similar, the enamel is thick and brilliant, and is heavily applied as on the characteristic Syrian pieces, though with considerably less precision. The principal colours are the usual soft blue, an almost sealing-wax red, light yellow, pale green, and a slightly rose-tinted white. As on its companion piece, again an intricate mesh of tiny lines and swirls in gold all but cover the background. The enamelling on this piece resembles that on pieces found at Nishapur

Persian Glass

and Ray, although some of the latter are of an elegance and exactness that meet the highest Syrian standards.

That the production of this painted and enamelled glass was spread all over Persia, and not merely concentrated at Ray where most of the pieces have been found, was demonstrated last year. A number of splendid fragments have been recovered in Eastern Persia, at Nishapur, including a whole flask. Both at Nishapur and at Ray fragments of a dark blue, thickly enamelled glass have been found, a type not unknown in the West, but rare, no whole piece of it having come to light. Moreover, the fragments already recovered at Aveh are so numerous and so varied that it seems certain that Aveh must have been an important place of manufacture.

More conclusive evidence still is the glass found last year by Professor Nicholas Marr at Ani. Although Ani was an Armenian capital, there was established there a considerable group of Persian workmen. More than twelve types of characteristic Ray pottery, along with kilns and wasters, have been found there and are now in the Hermitage Museum. These glass fragments, which are enamelled, are, in the view of Professors Marr and Orbeli, who have compared them with the Syrian and Egyptian pieces in the Hermitage, of distinctly another type and can only be Persian. They are of the same type as the larger bowl in the Eumorfopoulos collection.

It is true that the literature on the subject is extremely meagre, and there are not many references to glass-making in the contemporary geographers. But the absence of such documentary evidence would not prove much. None of the geographers listed the artistic crafts with systematic completeness, and we have evidence for the existence of certain types of production in regions never mentioned by these authorities. That fine glass was, however, made in Samarkand we know definitely from the witness of Clavijo, who headed an embassy to the court of Tamerlane in the opening years of the fifteenth century. In addition to his statement that "... here had been brought together craftsmen of all sorts, those of every denomination and kind; you might find many master workmen established in the capital," he specifically states that Tamerlane had brought with him from the West "craftsmen in glass and porcelain

who are known to be the best in all the world." *

It is true that the Syrian glass found its way all over the world, having appeared in India and China. But the nethermost regions



GLASS BOTTLE

Eleventh-twelfth centuries

By permission of the Art Institute of Chicago

where it has been found were accessible to water-borne traffic, and thus it would be easier for them than for Persia to import it. It is hard to believe that Persia, mistress of the arts, should have felt the necessity of buying much material of this kind from abroad. She was ever eager to see the latest work from the four quarters of the globe, to judge it critically, and to appropriate any useful ideas of design or technique, and no doubt Syrian and Egyptian

* Guy Le Strange. *Clavijo, Embassy to Tamerlan*, London, 1928, p. 288.

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glass did find its way into Persia just as did some of their textiles; but that Persia was dependent solely on these sources for her decorated glass is unlikely. Persia was no stranger to the art of enamelling. As early as the late Sasanian times she was producing a beautiful enamelled faience with the enamel applied to the pottery in much the same way it is applied to the glass. The earliest and most important example of this ware is in the

recognition of a certain discontent with a Western classification. There are a number of reasons for thinking that the glass might be Persian.

On the front of the bottle is a scroll design, the stems terminating in human heads in profile and three-quarters view, and in the heads of lions, hare, and foxes, rendered in gold. On the left side is a blue rondel with a seated musician in a gold coat with a red and



GLASS GOBLET.

*In the collection of
Geye Eumorfopoulos,
Esq.*

Museum of Kiev, and can hardly be later than the seventh century.

In searching for the provenance of works of Asiatic Islamic art of problematic origin it is often a useful method to try the hypothesis of Persian authorship, and in view of the evidence for early glass-making in Persia this principle might be applied to the explanation of a few curious and somewhat baffling pieces of enamelled glass. There is, for example, in the British Museum, a flask known as the Wurzburger flask, of almost unchallengeable beauty. It has been generally accepted as Egyptian or Syrian, although Von Falke has published it as from Baghdad or Mosul,* a

* Otto Von Falke. *Decorative Silks*, New York, 1922, p. 18.

gold turban and a pale green veil bordered with red stripes. He is playing the harp. In the corresponding rondel on the opposite side is a seated prince in a gold coat and white turban with wine cups, flasks, and a dish of fruit, all in red, about him. On the left shoulder is a horseman, on a roan horse rendered in maroon, spearing a bear while a hare runs away. He is a bearded man in a pale green cloak that flutters behind him over a gold coat and white boots, and he wears a Chinese-style hat in blue. His saddle is striped red and pale green. On the opposite shoulder is a man on a white horse spearing a lion. He wears a gold cloak lined with yellow and black boots, and his saddle is red spotted with gold. The shoulders



Persian Glass

are further decorated with halves of palmettes in green, blue, maroon, and white framed in gold flames, and with flying cranes rendered in blue, the wings flecked with white—one, on the back of the neck, being in maroon.

On the back of the body is a medallion developing from a rosette in gold framed by a rondel with red spokes and flowering out into intertwined arabesques in gold with red outlines and red pendants, or in blue and gold. The glass is honey-coloured and lightly bubbled.

The piece presents a number of problems. If the eye be any judge, the blue of the rondels is decidedly clearer and more intense than that of the neighbouring Syrian and Egyptian examples. The bottle was once completely covered with a gold wash which is decidedly unusual in Syrian work, but characteristic of most of the examples so far found in Persia.

The subjects do not furnish the basis for final decision, but a design on the front is of decided interest. It is the famous "Talking Tree of Alexander," the tree that rebuked him for his lust of conquest, and it is quite in the Persian style.

The motif was a Persian conceit and was used all over Persia, but for some reason it seems to have been especially popular in Eastern Persia. It appears on a Ray tile in the Musée des Arts Décoratifs in Paris, constitutes the whole of the marginal decoration of a manuscript in the Kelekian collection dated at Herat 1481, and it comes on three fragmentary carpets of the late fifteenth century, one in the Musée des Arts Décoratifs, one in the Boston Museum, and one in the National Museum in Stockholm, all of which seem to come from Eastern Persia.

The Chinese hat is certainly not common in the West, but the identical hat is found on a fully modelled head in blue faience of the fourteenth century, now in the Art Institute of Chicago, which was recovered at Saveh, which is near Aveh. The turban could be Eastern Persian as well as Mesopotamian.

Naturally these considerations do not amount to proof. But they do create something of a presumption in favour of Persian origin, and warrant a careful study of the hypothesis that in enamelled glass, as in so many industrial arts, Persia was master, perhaps even in some aspects an originator.

A REDISCOVERED PAINTING BY PIETER BRUEGEL THE ELDER

By W. R. VALENTINER

WHEN, in May 1929, at the auction of the Spiridon Collection at Berlin, the Antwerp Museum acquired "The Village Fair," attributed to Pieter Bruegel the Elder (Fig. I), doubts were expressed in some quarters as to whether this might not be another copy of a once famous painting by the elder Bruegel which had been lost sight of, although it seemed considerably better than the early copy preserved in the storeroom of the Kaiser Friedrich Museum. The appearance of the original painting (Fig. II) and its purchase by the Detroit Art Institute proves that the sceptics, particularly the best Bruegel connoisseur, Dr. Friedländer, were justified.

The newly-discovered painting (Fig. II)

which corresponds in size with the majority of the paintings in Vienna (H. 47 inches, W. 62 inches), bears the date 1566 in the Roman ciphers which are characteristic of the signatures of the elder Bruegel, whereas the Antwerp copy is undated, as are most early copies of his works, only the later seventeenth-century copies being dated. It is painted in oil on an oak panel, the colour thinly applied so that the preliminary and freely revised sketch is visible, as can be discerned in the reproduction of details (Figs. III-V). The Antwerp picture, on the contrary, is painted in duller and heavier colours, completely covering the underpainting, so that no *pentimenti* are visible, and retaining little of the gay and vivid tone quality of the original.

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The two paintings are practically identical in height. The Antwerp one is slightly wider, for the copyist has introduced into his composition the entire trunk of the tree on the extreme left, as well as changing its upper branches in somewhat clumsy fashion. On the right-hand side, moreover, he has developed the outermost figure standing in the shadow

and in the more plastic treatment of the individual figures. It is the adherence to the older principle, which is, in fact, precisely characteristic of the elder Bruegel. The use of the high horizon permitted him to unroll his story leisurely in the medieval manner. He preferred to mass his groups closely, and his flat treatment of the colours lends that



FIG. 1. THE VILLAGE FAIR

Attributed to Pieter Bruegel the Elder

Formerly in the Spiridon Collection

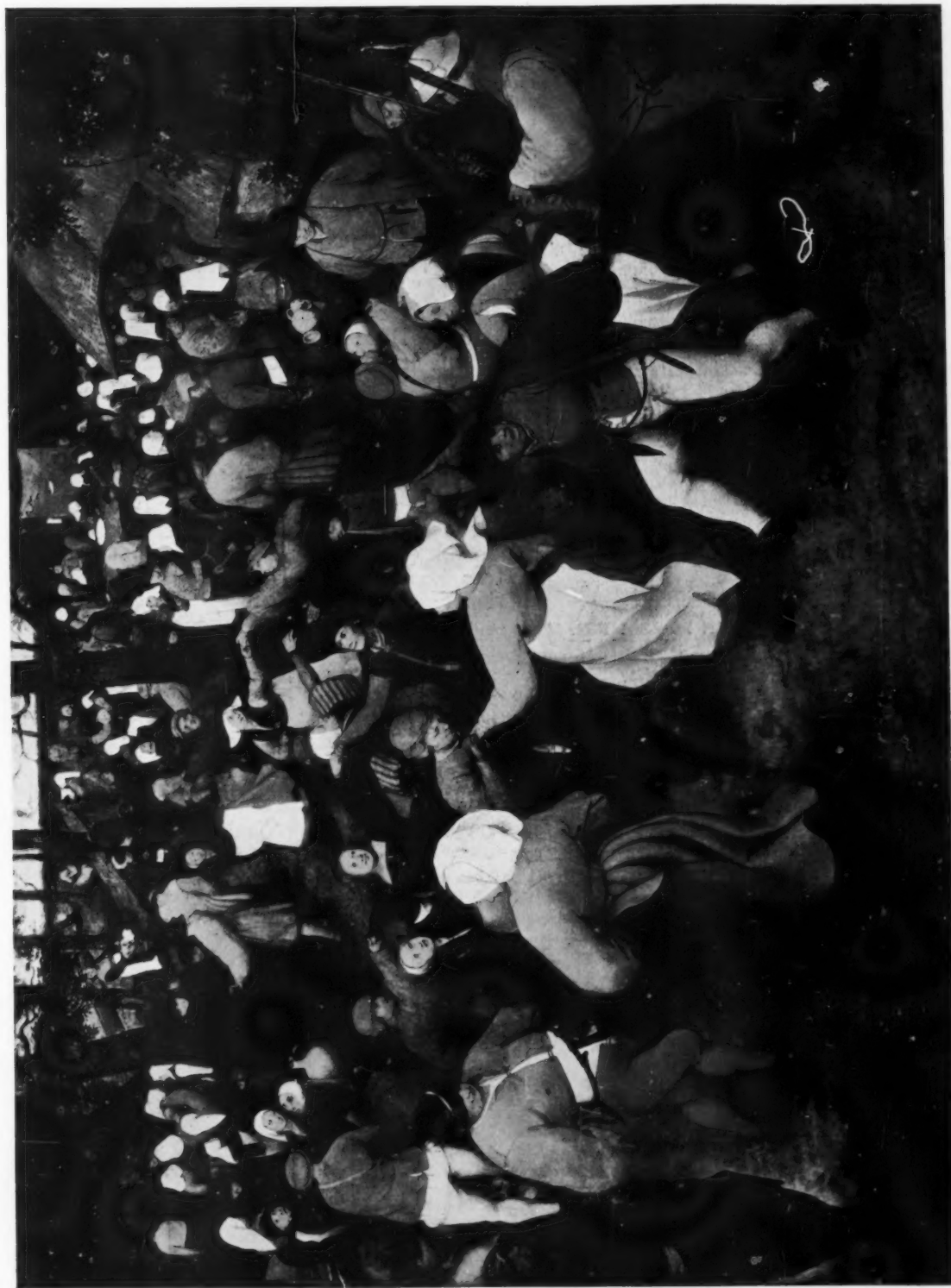
and added some foliage designed in the conventionalized fashion characteristic of him.

A close comparison of the two paintings is instructive and shows the superiority both in composition and execution of an original work of genius when compared with that of a clever copyist of the following generation. The later origin of the Antwerp painting may be plainly discerned in the lowering of the horizon; in a general loosening up of the composition—in which the figures are placed at slightly greater distance from each other and are almost subordinated to the landscape;

poster-like effect to his composition which today strikes us as so modern a note, the source to which it goes back being in both instances the decorative conceptions of medieval artists.

The younger master has introduced a village landscape into his background which, while charming in itself, breaks up the masterful continuity of Bruegel's composition. In the original painting a crowd of more than one hundred and twenty-five figures are introduced with astounding artistry into a rhythmically conceived structure bounded on all sides. Based on two corner

A Rediscovered Painting by Pieter Bruegel the Elder



By Pieter Bruegel the Elder

Recently acquired by the Detroit Art Institute

FIG. II. THE WEDDING DANCE



FIG. III. DETAIL OF PAINTING FROM FIG. II

pillars (on the right the man playing the bagpipes, and on the left the surly peasant leaning against the tree and surveying the scene), a triangle composed of seven dancing couples juts toward the background. In these couples the younger artist followed the original in most essentials. He overlooked, however, the fact that the continued perspective of this wedge form is achieved by the introduction along both sides of the triangle of motionless or almost motionless groups so placed as to enhance and continue the perspective of the wedge form. On the left side these groups extend back toward the fields which lengthen out toward the horizon; on the right they end at the almost deserted wedding table, behind which hangs a cloth with the bride's wreath as in the marriage picture in Vienna. The motif of the wedding table—which is a logical note in the composition as conceived by the elder

Bruegel—has been ignored by his copyist. Only a couple of old women and a sleeping peasant are still seated at the table; the bride, who can be recognized by her head-dress and her uncovered luxuriant hair, has been led forward by the proud bridegroom and they are to be seen dancing in the denter of the panel.

In the Detroit original, the landscape is much simpler but shows a closer observation of nature in all respects, particularly in the shapes of the tree trunks, the foliage, and even of the grass in the foreground. The level fields stretching toward the horizon, the oak tree and the adjacent thatched roof and the warm brown tones of the underbrush, could not have been improved upon by the best painter of the seventeenth century. The figure of the peasant in the centre background alone—who stands with his back towards us and his hands clasped behind him and who, we feel, is looking out toward the distant horizon—expresses more sentiment for the mood of the landscape than the copyist—despite all the details of the village scene—has been able to create.

The deciding factor, however, for the authenticity of the Detroit painting is the superior—in fact, quite matchless—expressiveness of the faces. We need only study those of the principal figures in the foreground—even where seen in profile—to realize that no copyist could possibly attain those nuances of



FIG. IV. DETAIL OF PAINTING FROM FIG. II

A Rediscovered Painting by Pieter Bruegel the Elder

expression which make up the characteristic and humorous quality of the elder Bruegel's faces.

We are, moreover, reminded that the elder Bruegel, not only in his treatment of landscape but in his handling of light and colour, was the forerunner of the seventeenth-century masters and touched on problems which Rembrandt later tackled in earnest. The chiaroscuro of some of the groups standing half in shadow in the middle distance is admirably handled; and the light effect in the left corner foreground, where a dark figure stands out against the brilliant green of the sunlit turf, is astonishing.

The colour scheme, too, reminds us of works by Rembrandt and his school. Against a warm general tone a triple chord of white, vermilion and black is intoned, somewhat as in early paintings by Maes. To be sure, Bruegel repeats this chord freely in gaily coloured patches in the checker-board effect which is characteristic of him and shows the sixteenth-century style in contrast to the concentrated colour compositions of the seventeenth-century masters. In the foreground a beautiful pale bluish-green tone—which we find in Rembrandt's work in his earlier periods—is added in the costumes, forming a contrast to the white and vermilion tints.

We should remember that our painting is among the master's later creations, and that Bruegel—as Dr. Friedländer justly points out—developed slowly from a draughtsman into a painter, reaching the zenith of his painter qualities only in his later years. It is interesting to note that Bruegel made his only etching in the same year that our "Wedding Dance" was painted, and that the use of etching by an artist who was accustomed to engraving—for even if Bruegel did not himself engrave he was accustomed to make designs for the engraver in his earlier periods—is always a sign of a tendency to develop a more pictorial style.



FIG. V. DETAIL OF PAINTING FROM FIG. II

In contrast to the master's earlier paintings of the late fifties and early sixties, the Detroit painting, like most of his other late works, has unity of place and action. In other respects, too, it can be deemed one of his happiest creations, as its theme, unlike many of his religious and allegorical pictures, is admirably suited to his temperament and agrees more with our modern conception of art. Apart from the masterly "Summer Day" of the Metropolitan Museum, which was painted a year earlier, there is no other painting of equal importance in America by the elder Bruegel, the rarity of whose art can be compared with Vermeer's, since an equal number of paintings (about thirty-five) are known to be in existence by each master.

A SELF-PORTRAIT OF WATTEAU

By K. T. PARKER

THE inclusion of this drawing in the choice collection to which it belongs was due solely to its intrinsic merit. Small (94 : 117 mm.) and outwardly unimportant though it may be, it shows, wellnigh at its best, that combination of *sanguine* and black chalk of which Watteau was a magical exponent; and it would be hard to conceive an example in a more perfect state of preservation, for it has all the bloom of its pristine state. But it is not primarily for its beauty that the drawing has been here selected for publication. Apart from all else, it has the singular interest of being a self-portrait of the greatest French artist of the eighteenth century; indeed, the only one showing Watteau's features on a reasonably large scale that has come down to us in the original.

Watteau's early biographers say little about his personal appearance, but even their brief remarks prepare us to find that the artist's genius was more ingratiating than his exterior. "Il n'avoit point du tout de phisionomie," writes Caylus in his always somewhat caustic manner, "ses yeux n'indiquoient ni son talent ni la vivacité de son esprit." Thanks to De Jullienne and Gersaint—those faithful friends who stood by the artist to his end, and bore patiently with the vagaries of his restless and highly-strung nature—thanks to them we are better informed on his character and disposition than on his appearance. "Il avoit le caractère inquiet et changeant; il étoit entier dans ses volontés, libertin d'esprit mais sage de mœurs, impatient, timide, d'un abord froid et embarrassé, discret et réservé avec les inconnus, bon, mais difficile ami, misanthrope, même critique malin et mordant, toujours mécontent de lui-même et des autres, et pardonnant difficilement. Il parloit peu, mais bien . . . quoi que sans lettres, il decidoit assez sainement d'un ouvrage d'esprit. Voilà, autant que j'ai pu l'étudier son portrait au naturel . . ." The vividness of close and sympathetic observation are in Gersaint's words. But if, then, a face is the mirror of the mind, it is, indeed, something far removed from the Arcadian

serenity of Watteau's works that the image of his true self should reveal to us.

The subject of Watteau's self-portraits is one around which much legendary anecdote and gratuitous conjecture had at one time accumulated; indeed, it was not until the recent publication of the researches of MM. Hérold and Vuaflart* that the matter was given a critical examination. Nine portraits are listed by these authorities after eliminating what is spurious; and though, even so, a slightly varying margin of certainty remains, the question may be said to have been brought down to the bedrock of fact. Whether it is really Watteau who appears as the central figure of "La Conversation" in the Heugel collection (D. & V. 151; Liotard sc.), and again, as one of many, in the picture in the Soane Museum known as "L'Accordée de Village" (D. & V. 116; Larmessin sc.), and in the satirical composition "Qu'ai-je fait, assassins maudits?" (D. & V. 150; Caylus et Joullain sc.), is to us of no very great consequence; for while there seems every reason to believe that it is so, the faces are too small to permit of closer examination of the features. Apart from the engraving by Pierre Fillœul† after the present drawing (the latter itself not known to MM. Hérold and Vuaflart, while the print is reproduced by them in juxtaposition to No. 4 of the appended list), the following have definite evidential value:—

(1) The engravings by Lépicier (D. & V. 302) and Tardieu (D. & V. 3) based on the same portrait, then in De Jullienne's collection, the latter being probably an arbitrary combination with extraneous motives of Watteau's invention.

(2) The frontispiece, etched by Boucher (whose working drawing after Watteau's original is at Chantilly), to the "Figures de différents Caractères," Vol. I, published in

* *Jean de Jullienne et les Graveurs de Watteau au XVIII^e Siècle*, Vol. I (1929), pp. 123 ff. Vols. II and III (1922), by MM. Dacier and Vuaflart, are referred to in this article as D. & V.

† Plate 4 in *Livre de différents Caractères de Têtes*, inventez par M. Watteaux et gravez d'après ses Desseins par Fillœul (Paris, s.a.).

A Self-Portrait of Watteau

1726. It has been overlooked by MM. Hérold and Vuaflart that, although modified in the details of the costume and other accessories, the pose and expression of the figure

underline "Watteau," and the MS. note on the impression in the Bibliothèque de l'Arsenale, "Portrait de Watteau dessiné par lui-même dans son lit."



SELF-PORTRAIT OF WATTEAU

Engraved by Fillæul

correspond so closely to the preceding that it can only derive from a common source.

(3) Crépy's engraving in the "Œuvre gravé" (D. & V. 33) with the underline "A. Wateau."

(4) The etching by B. Audran in "Figures de différents Caractères," No. 213, with the

To convince himself of the identity of these various portraits, let the reader compare them, one with the other, bearing in mind that they are but the reproductions of originals, in which, however skilled the hand of the engraver, minor deviations (often the source of unnecessary doubts) are only too apt to occur. The

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need for this caution is sufficiently shown by Fillœul's rendering of the drawing here under consideration; in the original the face appears distinctly younger than in the print, and younger it should be, as the hair is natural and long, while in the Lépicie and Tardieu engravings, and also in Boucher's etching, the artist has adopted the fashionable wig of the distinguished gentleman of the period. In Boucher's drawing at Chantilly (itself a copy) one may again observe that the nostril and lips are smaller and less pronounced than in the corresponding print. Some feature, indeed, there is in each of them, that needs to be reconciled with the others before convincing us entirely. Thus in Crépy's engraving, the nose, mouth, and ear differ not inconsiderably; yet, looking at the face as a whole, who would doubt its being of the same man? The Audran etching (doubly documented by the printed and written inscriptions) presents its special difficulties, for the features are distorted in laughter, whereby the eyes are half-closed and the corners of the mouth drawn up, showing the teeth between the lips: a curious but doubtless authentic document, in which the artist's Flemish extraction makes itself rather unpleasantly felt. As to the head engraved by Fillœul, this is the only one of the group seen full face, for which reason, clearly, it needs to be compared with particular attention. But quite apart from the concentrated gaze which in itself proclaims a self-portrait, this is surely the same rather long nose of bony structure, the same large-sized eyes, high cheekbones and pursed-up mouth, and, what is more important,

the same face when these various detached features combine and come to life.

What is the psychological content of these various portraits? I have little hesitation in saying, in regard to this, that Mr. Gutekunst's drawing is the most precious pictorial document that we have bearing on Watteau's inner man. The Crépy portrait conveys little; that of the laughing artist, evidently an early work, is altogether uncharacteristic.* In De Jullienne's picture one cannot but feel that the master was slightly conscious of his dignity as an Academician; he displays the symbols of his art after the conventional formula, and indeed, in the Boucher version, he sports his Sunday coat, trimmed with fur, like the most ordinary of mortals. But is that the man who, to Caylus's admonitions on the topic of thrift and practical sense, replied "Le pis aller, n'est-ce pas l'hôpital? On n'y refuse personne!"? I would more readily associate such detachment and determination with the spirit revealed in that other, much more sensitive, rendering of the face. Here surely we have the true Watteau, as Jullienne and Gersaint knew him, "entier dans ses volontés," sad, timid, sensitive, reticent, introspective. A portrait of Watteau, no matter by whom, or how small its merits, would always be a thing of unusual interest, but one so masterly in execution and so subtly analytic in its interpretation as this, is, indeed, a treasure of paramount importance.

* I cannot follow M. Camille Mauclair when he says of this portrait: "C'est le masque même de la phtisie." But how apposite his remark in the same article dealing with Watteau's illness ("maladie de langueur"): "En bonne santé, il n'eût été peut-être qu'un Lancret."

ON A PORTRAIT FROM THE MALLMANN COLLECTION

By FRANCIS M. KELLY

IN the Mallmann Sale in Berlin, June 12, 1918, there figured a fine three-quarter portrait of a man in armour (Fig. I). It was there described as a portrait of Alexander Farnese, Prince of Parma, by Frans Pourbus the Elder. Now so far as the attribution to Pourbus goes, I do not pretend

to be competent to give judgment one way or the other; though I may perhaps be forgiven for suggesting that there seems to be no little confusion among critics, even the most expert, when it comes to identifying the work of sixteenth-century portraitists. When, however, we turn to the identity of the sitter, I submit



On a Portrait from the Mallmann Collection



(Photograph Sir Robert Witt's Library.)

FIG. I

THE PORTRAIT FROM THE MALLMANN
COLLECTION

that the internal evidence suffices of itself to settle the point out of hand. We may confidently take the painting as an authentic portrait, *not* of Farnese, but of Emmanuel Philibert ("Testa di Ferro"), Duke of Savoy (1528-80).

But "to vouch this is no proof." Fortunately, so far as mere likeness goes there is no shortage of authentic portraits of both princes with which to compare the picture we are discussing. I venture to think that, on the evidence here submitted, my readers will on the whole be disposed to agree that the Duke of Savoy fairly establishes his claims against those of the Duke of Parma.

Otto van Veen, *alias* Vaenius, may not perhaps rank very high among the artists of his age and school, but he had the rare advantage of being attached by appointment to Parma's person, and had ample opportunity to familiarize himself with his patron's every mood and aspect. Fig. II is one of a group

of portraits of the Duke by, or after, Vaenius, which seem to me to give a peculiarly forcible impression of character. Once seen, this face will ever after be recognized at a glance, as will be evident, I imagine, on turning to the variant (Fig. III) engraved after Vaenius by Peter de Jode. Another engraved portrait by Crispin de Passe, after "H.V.L." (Fig. IV), although of unquestioned authenticity, cannot compare with those just cited in the suggestion of intelligence and distinction: qualities no less patent in the magnificent portrait of Farnese as a lad by Antonio Moro at Parma. Nor is its likeness to them specially obvious at first sight. Much nearer is another portrait at Parma (Fig. V) assigned to *the same artist as the Mallmann painting*. Other well-authenticated portraits, more or less akin to one or the other, are only ruled out by considerations of space. Probably the examples here given will suffice, when placed side by side with the portraits of Emmanuel Philibert



FIG. II

ALEXANDER FARNESE, DUKE OF PARMA
By Otto van Veen (Vaenius)



FIG. III

ALEXANDER, DUKE OF PARMA

Engraved by P. de Jode (after O. Vaenius)

next to be presented, to rule out the identification of the Mallmann portrait proposed in the sale catalogue.

Giacomo Vighi, known as *l'Argenta*, appears to have stood in much the same relation to the Duke of Savoy as Vaenius to the Duke of Parma. Accordingly, we shall take first his full-length portrait of Emmanuel Philibert in the Royal Gallery at Turin (Fig. VI). Of other portraits of this prince a number were exhibited in the "Mostra storica Sabauda e della Vittoria," in 1928, at the Castello del Valentino. Among outstanding items of the recently dispersed Holford Collection was Fig. VII. Formerly described as the portrait of a Duke of Ferrara, by Dosso Dossi, it was eventually catalogued as "Emmanuel Philibert, Duke of Savoy, by Anthonis Mor." As will be noted throughout our reproduction, the features of the Duke, in their different way, are as marked as those of Farnese. There is little excuse for confusion between the two.

In the case of the Mallmann portrait, however, we are not dependent on facial resemblance only, pronounced though this is. The picture affords a further clue to identity, which is conclusive. Probably no private museum was ever more remarkable for extent, quality and variety than that assembled, at great pains and expense, by Archduke Ferdinand II of Tyrol (*obit* 1595) in the latter half of the sixteenth century. Of this collection the cream is now in Vienna. The two outstanding features were the portrait-gallery, containing the likenesses of celebrities of many lands, and the "*armamentarium heroicum*" composed of armour and weapons belonging to princes and commanders of the fifteenth and sixteenth centuries. To commemorate the latter the Archduke ordered a sumptuous album, whereof the Latin text was by his secretary, Jakob Schrenck von Notzing, and the plates engraved by Dominicus Custos after designs by Giovanni Fontana. This was published by Bauer of Innsbruck in 1601, six



FIG. IV

ALEXANDER FARNESE

Print by Crispin de Passe (after "H. V. L.")

On a Portrait from the Mallmann Collection

years after Ferdinand's death. From the point of view of sixteenth-century portraiture and armour alike, this is one of the most valuable works of reference that has been preserved to us. Combined with the contemporary Ambras inventories (still extant) it has enabled us to identify beyond peradventure a great part of the items that now go to make the

late sixteenth-century craftsmen were overapt to ornament the work of the expert hammerman.

Certain apparent discrepancies of detail in Figs. I, VIII and IX are accounted for by the well-known practice of sixteenth-century armourers of furnishing such princely armour with "double pieces" (interchangeable extra



(Photograph Sir Robert Witt's Library.)

By Frans Pourbus, jr.

FIG. V. ALEXANDER FARNESE

Pinacoteca, Parma

Vienna collection the world's premier armoury. One of the best of Fontana's illustrations to Schrenck's album represents Emmanuel Philibert, Duke of Savoy (Fig. VIII), wearing the identical armour depicted in the Mallmann portrait. The original of this suit (Fig. IX) is still to be seen in Vienna. The decoration deserves notice. It has decided individuality, and is not to be confounded with the patterns borrowed from a common stock, wherewith

plates, capable of alternative use for different purposes). Students of armour familiar with the pictorial and MS. inventories—the "Inventario iluminado" and "Relacion de Valladolid"—of the armour of the Emperor Charles V at Madrid, the Elizabethan "Jacobe" album, and kindred documents, will realize how lavishly the armour of the great was apt to be supplied with these "double pieces." There are suits at Vienna and Madrid



(Photograph Sir Robert Witt's Library.)

FIG VI

EMMANUEL PHILIBERT, DUKE OF SAVOY

By Giacomo Vighi, called l'Argenta

R. Pinacoteca, Turin

comprising sufficient of them to arm the wearer completely twice or thrice over. They allowed one armour to be adapted for use by men-at-arms, light cavalry, and infantrymen, as also to the various "events" of the tilt-yard.

To prevent plates designed for different forms of contest from being confused, trifling differences were sometimes introduced into the decoration. That this may well account for the minor points in which the armour of Fig. I differs from that in Figs. VIII and IX is forcibly suggested by the slight divergences between the two latter, *which yet assuredly represent one and the same armour*. We know that even before the middle of the seventeenth

century the Ambras armour had been suffered to fall into serious disorder and that a number of pieces were missing.

It is therefore a thousand pities that the inventory of the archducal armoury drawn up in 1583—at once the earliest and the most detailed of all—should now be a mere fragment; the missing leaves would doubtless have preserved for us the tale of the pieces that originally went to make up Emmanuel Philibert's armour.



(Photograph Sir Robert Witt's Library.)

FIG. VII

EMMANUEL PHILIBERT, DUKE OF SAVOY

Attributed to Anthonis Mor

Ex Holford Collection

On a Portrait from the Mallmann Collection



FIG. VIII

EMMANUEL PHILIBERT OF SAVOY

From the print in Schrenck's work

The above was already written when my attention was drawn to yet another portrait in the Royal collections which I am able to reproduce here from a photograph kindly lent me by Mr. F. H. Cripps Day (Fig. X). It has been transferred in recent years from Windsor Castle to Buckingham Palace. By a curious coincidence this, too, bears the title "Duke of Parma" (i.e. Alexander Farnese), whereas actually there can be little doubt that it is but one more portrait of the Duke of Savoy. It is attributed, probably correctly, to Anthonis Mor van Dashorst (*alias* Antonio Moro, *alias* Sir Anthony More). All the arguments put forward in identifying the sitter of the Mallmann picture apply no less forcibly to the Buckingham Palace picture.

E E

But whereas the former portrait gives us Emmanuel Philibert as he was in later years, the latter portrays a man in the prime of youth, say between 25 and 30. If this estimate be correct it gives us a useful hint as to the probable date of the armour shown in the picture (viz. c. 1553-8), which even more closely agrees with Figs. VIII and IX than does Fig. I. Despite the decoration, we are obviously in presence of a "field harness"—i.e. one built for active service. It is therefore no far-fetched conjecture to suggest that it may possibly be the very harness worn by the Duke in his triumphant campaign of St. Quentin in 1557. It is perhaps a point worth noting that the acanthus-leaf ornament embossed on the elbow-cops in Figs. VIII, IX and X would seem to have been something



FIG. IX

ARMOUR OF EMMANUEL PHILIBERT OF SAVOY

From Ambras Kunsthistorisches Museum, Vienna

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of a favourite with the Duke; for elbows closely akin in decoration form part of the armour depicted in Fig. VI, which is in other respects quite different; the rest of the ornament consisting of gilt and graven bands adorned with modifications of the Savoy knot.

It might be objected to my identification of the Mallmann portrait that it displays the insignia neither of the Annunziata (as in Fig. VI) nor of the Golden Fleece (Figs. VIII and X). But the absence of the latter militates equally against its identification with Farnese, and Figs. V and VII, if we accept them as authentic portraits respectively of

the Duke of Parma and the Duke of Savoy, labour under the same disadvantage. In any case, further reference to and comparison of their known portraiture tends only to confirm the conclusions here drawn.

We have here, then, cogent evidence of two kinds to establish the identity of the personage whose portrait we have been discussing. It is seldom that the argument from facial likeness is thus notably confirmed by the presence of personal "properties." The combination of the two in this case enables us confidently to assume that we have in Figs. I and X authentic likenesses of Emmanuel Philibert of Savoy, the victor of St. Quentin in 1557 Q.E.D.



FIG. X

EMMANUEL PHILIBERT (so-called Duke of Parma) WHEN
A YOUNG MAN

By Anthonis Mor

At Buckingham Palace

By gracious permission of H.M. the King

RUMINATIONS ON SCULPTURE AND THE WORK OF HENRY MOORE

By R. H. WILENSKI



RECLINING WOMAN (in Hornton stone)

By Henry Moore

SCULPTORS here in England today are employed in a number of different ways. They are employed by architects to fill odd corners in buildings or add a figure or an ornament here or there. They are employed by town councils and other groups of people to fashion objects to be placed in public places to commemorate persons or events. They are employed by individuals to make imitations in bronze or marble of themselves or other people.

These three types of employment represent the only cases in which the general public displays a demand for sculpture—taking “demand” to mean what it generally means today, i.e. “willingness to pay money.” Perhaps we may assimilate to these three forms of demand the desire of the general public to be shown works of sculpture occasionally in exhibitions—though in this case we are dealing with a desire only strong enough to be equivalent to an average willingness to spend one shilling—a degree of willingness to pay money that can scarcely be called a demand.

We are all acquainted with the types of popular sculpture produced to meet these existing demands and this desire. But we are also all acquainted with other types of sculpture which are produced without reference to those demands. We all know that there are sculptors who work for months converting blocks of stone from one shape to another, although no architect or public body or private individual has commissioned the work. What exactly are such sculptors doing? Why do they do it?

Let us take the second question first. The reply, I imagine, generally given would be that a sculptor of this kind carves or models “for glory.” This reply is not so fantastic as it seems. For it really means that the public derives satisfaction from the existence of such sculptors, though it derives no pleasure from their works. In psychological jargon, the public derives a narcissistic gratification from the presence in its midst of sculptors who care enough about sculpture to produce it entirely on their own initiative and entirely outside the main streams of supply and

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CARVING (in Hornton stone)

By Henry Moore

demand. The public is flattered by the thought that it can safely tolerate the presence of such people in its midst. Elegance and refinement, said Reynolds, are the last effects of opulence and power; and the presence of such artists is a satisfaction to the public as evidence that it has reached this last stage in its progression of culture, security and wealth. The public, moreover, is always prepared to pay for its satisfactions. For the satisfaction of being able to say "England is civilized enough and rich enough to afford the luxury of a few original artists who are of no material use to anyone," it is willing to reward in terms of glory work which it is not willing to reward in terms of cash; and, of course, as the public cannot believe that such artists are really indifferent to its reward, it assumes that the artists work exclusively to obtain it.

But in point of fact the original artist—in this case the original sculptor—does not work for this reward or any reward. He works in exactly the spirit of the

research scientist. He is out to solve a problem of his own selection. If he solves it he has a narcissistic satisfaction of his own; and he works to achieve that satisfaction.

If this, then, be the true answer to "Why does he do it?" what is the true answer to "What is he doing?"

Here the beginning of the reply is that he is presumably engaged in the solution of problems which can only be solved with a chisel and a block of stone or with clay and bronze. But what exactly are these problems? We have here a terribly difficult question which may lead us to a Ruskinian impasse. Before

we know what has happened we may find ourselves using some word like "beautiful" to conceal confusion of thought, as Ruskin did when he tackled the problem of sculpture in his Oxford lectures sixty years ago.

It may, perhaps, be helpful to recall what



CARVING (in Hornton stone)

By Henry Moore

Ruminations on Sculpture and the Work of Henry Moore

Ruskin actually said. "Sculpture," he said, "is the reduction of any shapeless mass of solid matter into an intended shape." "It is," he continued, "the musical science which . . . consists in the disposition of beautiful masses."

The modern reader finds no difficulty in accepting Ruskin's first dictum. But the second is vitiated for us by the use of the

Let us emend Ruskin's text to "the science which consists in the musical disposition of masses" and postpone too close an investigation of what we mean by "science" as distinguished from "art" and what we mean by "musical" in reference to an art which makes no sound! What have we then got as a conception of the sculptor's task? We have this:



SEATED FIGURE (alabaster)

By Henry Moore

word "beautiful." To Ruskin the word meant "rather like the sculpture of the ancient Greeks and the modellers of the Italian Renaissance." To the modern reader it has lost this meaning and has taken on no new precise meaning to replace the old one. "Beautiful," in fact, is a word which, applied to sculpture, has at the moment no precise significance at all.

a man standing before a mass of stone or clay engaged in the solution of two problems: (a) the problem of his intention—the problem, that is, of what shape he intends to impose on this particular mass; and (b) the problem of execution—the problem, that is, of how to carry out his intention in a musical disposition of masses.

What may be called the Western European

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MOTHER AND CHILD (carving)

By Henry Moore

sculptors' "intentional horizon" has greatly widened since Ruskin wrote his "Aratra Pentelici." The young sculptor of today has opportunities for acquainting himself with the sculptural content of the whole world that were not available sixty years ago. Without moving from his studio he can examine a thousand photographs of sculpture of all times and places; he can acquaint himself without effort with the experiments of Egyptian, Chinese, Indian, and Negro sculptors; and with little effort, owing to modern facilities of travel, he can cross the Channel and spend a week in Paris—the clearing-house of Western European artistic thought—or go farther afield and see the sculptural monuments of Europe and the East. The English sculptor of a hundred years ago was, as it were, a man who knew nothing of any water but the Serpentine in Hyde Park; the modern English sculptor is a man who has sailed round the world and finds sailing a boat on the Serpentine a parochial affair.

In the second half of the nineteenth century, when the romantic idea of art was running to seed, the intention of the sculptors, like that of the painters, was to record their own reactions as individuals to emotive fragments of

life. Stone and clay, like paint and canvas, were made vehicles for such records. But as a result of the Cubist reaction and the enormous widening of the "intentional horizon," the modern sculptor no longer sets out with such individualist-romantic intentions. Impressed, overawed by his knowledge and experiences of the world's sculptural content, his intention is mainly to contribute to the sculptural renaissance brought about by this transference, as it were, of his art from the scale of the Serpentine to the scale of the open sea.

This, as I understand it, is the real position of a young independent original sculptor—Henry Moore, for example—in England today. A man like Moore, a twentieth-century post-war sculptor, knows that other twentieth-century post-war sculptors all over Europe and America are trying to make a boat that will be seaworthy under the new conditions. His



DRAWING, 1928

By Henry Moore

Ruminations on Sculpture and the Work of Henry Moore

intention is to contribute to this work. He cannot resign himself to the Serpentine game of modelling pretty nudes in clay; and he is too much imbued with twentieth-century humility to want to talk about his emotional sensibility in bronze. He is a servant of a conception of the art of sculpture which is new to Western Europe and far wider than any conception hitherto arrived at in these regions. His intention is nothing less than to make a new mould for the word "beautiful" as applied to sculpture and to fill it with a content derived from the new enlarged conception of his art.

If this be true of his intention it is also true of his technique. The new knowledge has brought with it a corresponding increase of knowledge in technique. The range of Ruskin's science of the musical disposition of masses has enormously increased, and the science has gained enormously in resource and confidence. Since Ruskin we have had Rodin, Epstein, Maillol, Brancusi, Gaudier, and Zadkine; and a man like Henry Moore arrives as the heir to the immense variety of their technical achievements.

Ruskin, in another passage of "Aratra Pentelici," refers to sculpture as "essentially the production of a pleasant bossiness or roundness of surface"—and he observes that this "pleasantness to the eye is irrespective of imitation on one side and of structure on the other." Ruskin would be amazed were he to return today and discover the extent to which the range of this conception of sculpture has been developed. The work of Brancusi, Gaudier, and the Cubist sculptors has been entirely devoted to treating sculpture as an art concerned with the fashioning of objects the effect of which would be irrespective of imitation on the one side and of structure (in the sense of function) on the other; and the present generation of original sculptors—men like Zadkine in France, and Underwood, Dobson, Moore, and Skeaping in England—are continuing this study of the science of the musical (in the sense of the æsthetic) disposition of masses.

Ruskin, of course, never imagined a renaissance of sculpture on his own theoretical basis. In his lectures he displayed a crystal sphere as the type of essential sculpture, but he never really contemplated the possibility of a return to this foundation and the creation

of an art of sculpture in which the imitative element would be regarded as incidental. It has been the privilege of the art critics of the first twenty years of this century to see the results of this impressive forcing back of the art of sculpture to Ruskin's crystal sphere. It is the privilege of the art critics of today to watch the progress of the next stage in which the enormously enlarged intentional horizon of the sculptors and the enormous increase of their technical resources are now being applied to the creation of objects imbued with rhythmic relations which symbolize rhythmic relations divined or discovered by the artists in the organic world.

I personally feel confident that we are about to witness the creation of sculptural masterpieces of this kind; and one of the artists who, I believe, may produce them is Henry Moore.

Perhaps Moore has already produced such masterpieces, though we do not yet recognize them as such. We are all always far behind the artists of our own day. It takes some forty years as a rule before we begin to demand an original artist's work.



HORSE

By Henry Moore

THE COLLECTION OF THE DUKE OF ALBA

PART II

By CATHERINE MORAN



FIG. I
THE MAP OF
COLUMBUS

*In the Duke of
Alba's collection*

THE collection of documents belonging to the House of Alba is of paramount importance. It comprises not only the family papers of many important branches of the nobility of Spain, but includes also the valuable collection of state papers which the Conde Duque de Olivares made with the approval of the sovereign in the twenty odd years during which the control of the entire affairs of the nation was in his hands. Although the collection has suffered vicissitudes and many of the papers have been lost, stolen, or damaged, the part that survives must still be considered as the most valuable assemblage of documents in private hands.

Among the Columbus papers is a copy of the bull of Pope Alexander V, granting the Spanish sovereigns, Ferdinand and Isabella, all lands in the Indies which might be discovered in their name. Written on the back is a note in the hand of Columbus himself stating that the paper is a copy of the original document which he had left behind him in the Indies.

There is also the map traced by Columbus (Fig. I) on his first famous journey of discovery with some pages of his diary. These are covered with closely-written notes of his voyage.

The document illustrated in Fig. II is a poem by Sebastian Brant, a writer of some considerable repute in the early sixteenth century. The verses are dedicated to the Holy League, that famous alliance between the Papacy, Venice, Spain, and Milan, to preserve peace and which lasted nearly a quarter of a century.

International politics are reflected in numerous letters from sovereigns or important personages in other countries. A letter from Henry VII of England thanks the Conde de Lerin for having spoken of him in terms of high praise to the King and Queen of Castile. Six years later the marriage of the Prince of Wales to Katharine of Aragon was an accomplished fact.

An interesting document contains the grant of a privilege to the Marquis of Sarriá by

The Collection of the Duke of Alba

Philip II and Mary Tudor, of two goshawks and four greyhounds to be sent to him each year from Ireland. A pen drawing of the two sovereigns appears in the capital letter. They are seated under a canopy, each holding an orb in the left hand while in the other hand Philip holds a sword and Mary a sceptre. The rose, the fleur-de-lis, and the pomegranate

The delicate, graceful handwriting of Mary Queen of Scots is seen on a paper which has preserved its whiteness in spite of its age. The letter begs the help of the Duke of Alba; it is an earnest plea from the unhappy Queen who styles herself his "good cousin and grateful friend." The inefficacy of all assistance is somewhat poignantly brought home



FIG. II
DOCUMENT OF
THE FIFTEENTH
CENTURY
*In the Duke of Alba's
collection*

are drawn above the first line. This privilege is later renewed by Queen Elizabeth who addresses the Marquis as her "dear and much loved cousin."

A letter from Elizabeth is addressed to the Duke of Alba, Governor of Flanders, complaining of the unwarranted interference to which three of her good subjects at Berg-op-Zoom were forced to submit, and pointing out her own extreme "doulceur" towards the subjects of King Philip within her realms.

to one by the copy of the warrant for her execution which hangs in a frame on the wall.

The letters, by their number and variety, call into the light from the dark passages of history a throng of familiar personages. Sovereigns, popes and princes, artists, writers and statesmen, come ghosting through the rooms as one reads their thoughts expressed in their own hand. Titian writes regarding the possible loss of some tapestries. Scarlatti

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sends the panegyric composed for the great Duke of Alba which he had transcribed into modern notation. Rousseau's clear chiselled style appears in several letters in which reference is made to the plants and seeds sent to him by the Duke of Alba, and which no doubt were of assistance to him in the compilation of his "Dictionary of Botany."

The panorama of Wittemberg is a document of peculiar interest and value. It represents the town in 1545, printed and coloured in

and drawing, the brightness of the gold which is lavishly introduced throughout, give it an indescribable charm. Carabelas skim across blue seas, flags fly from fortresses, Indian warriors gather their forces, quaint figures and garlands of fruit and flowers adorn the borders: all this invests the work with a rare atmosphere of life and romance and links the science of geography with the delights of art and imagination.

Splendid examples of the work of the



FIG. III. FRAGMENT FROM THE ALBA BIBLE

In the Duke of Alba's collection

wash. Underneath are verses in German in the handwriting of Martin Luther. These are followed by the statement in script of the time, "Martin erretico condenado," and Latin verses. The document measures 79 cm. by 35 cm., and no other document resembling it exists among the papers and souvenirs of Luther.

The Mapamundi is a magnificent example of early cartography. It is the work of a Portuguese, Fernando Vaz Dourado, who compiled it in Goa in the year 1568 and dedicated it to the Viceroy of India, Don Luis de Ataide. It consists of fourteen double-page plates showing maps of the whole known world. The brilliant colouring and illumination, the delicacy and beauty of the lettering

illuminator and the miniaturist are displayed in the cases. Marriage settlements and grants of dignities have elaborate title-pages with designs in rich colouring picked out with gold.

A "Book of Hours," by Christopher Plantinum of Antwerp, is of great beauty, and the painting and gilding are exceptionally fine. It possesses an added interest here in being the work of a master who was at the height of his powers when the Duke of Alba governed Flanders. He attracted the admiration and esteem of Philip II, who appointed him printer to the Court. It was to Christopher Plantinum that the Spanish monarch entrusted the re-printing of the great Bible of Alcalá, which has come to be considered as his *chef d'œuvre*.

The Collection of the Duke of Alba

There are rare examples of early printing. A *processionario*, printed in Seville by a German of the name of Ungut and a Spaniard Palomo, contains the first music from the printing presses in Seville.

text. The delicacy of the painting, the strength and animation of the small drawings, the generous use of gold which gleams and glints among the colours, all contribute to inspire wonder and delight as the pages are turned.



FIG. IV. PAGE OF THE ALBA BIBLE

In the Duke of Alba's collection

But most precious of all the illuminated manuscripts is the famous Bible of the House of Alba, a work of amazing beauty, consisting of five hundred pages of vellum written in elegant fifteenth-century script, divided into two columns with commentaries in the margins (Fig. III), with six full-page illustrations and numerous miniatures interspersed among the

The book possesses a significance of its own in the history of Spanish art, for it is the work of a Jew, Rabbi Mosé Arragel, and is an example of the contributions made by his race to the artistic output of the country during the Middle Ages. The fate of the Jews underwent many vicissitudes, but on the whole they were protected by the early sovereigns who ruled

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in the Peninsula and were allowed to form communities around their synagogues in the principal towns. They excelled in finance and in medicine, but they were also expert builders and skilled workers in stone and plaster, while the examples of their work with pen and brush, of which the Alba Bible is one of the most important, show them to have been masters of the delicate art of illumination.

The Bible, which includes only the Old Testament, was translated into Castilian by the Rabbi at the request of Don Luis de Guzman, Grand Master of the Military Order of the Knights of Calatrava. The correspondence regarding the work, which is extant, shows the Jew to have been reluctant to undertake the translation. Mosé Arragel pleaded his incompetence as a fervent Jew to reproduce the Christian rendering, and he feared that his commentaries would not meet with the approval of the Grand Master. The difficulties were only overcome when Fray Arias, superior of the Franciscan monastery at Toledo, undertook to revise the text and to give instructions regarding the illustrations whenever any doubt should arise.

The work was carried out in Don Luis's castle of Maqueda, on the Tagus, between the years 1422 and 1430. According to Don Antonio Paz y Melia there are indications that more than one artist was employed on the work under the direction of Mosé Arragel. The full-page miniatures are marvels of composition, delicate execution, and fine colouring. So also are the illuminated initials plentifully interspersed in the text and the designs of plants and flowers and winged griffons which ornament the left-hand margin at the beginning of each book. They were probably the work of a French miniaturist. The portraits of the principal people associated with the book are incorporated in one of the full-page illustrations (Fig. IV and V). The Grand Master is seated on a throne wearing his robes with the red cross of the Order embroidered on his white cloak. Knights of Calatrava wearing a similar cross are gathered at his feet. The Franciscan Fray Arias and the Dominican Fray Juan de Zamora, who were associated in the work of revision, are on either side, while Mosé Arragel is seen with the distinctive badge on his cloak which Pope Benedict XIII ordered should be worn by all members of the Jewish race.

The small miniatures and vignettes are of cruder workmanship. They are delightfully animated and spontaneous and are undoubtedly the work of a Spanish artist. They possess a peculiar interest of their own, embodying, as they do, glimpses of the customs and fashions of the day. Here is pictorial record of knights in armour, hooded squires bearing cross-bows and arquebuses, and warriors armed with lances and short-bladed Oriental swords. Work is carried on in the fields with carts and ploughs, and among the birds which rise from the ground may be distinguished, as today, the ubiquitous magpie. Ladies are seen in rich gowns and high collars dining off gold plate, and there are others draped in veils and wearing long trains. The cooking utensils, the musical instruments such as the lute and the guitar are represented, bringing before us with surprising completeness life in medieval Castile with its incidents and appointments.

The Bible came into the possession of the House of Alba with the other treasures which passed to it from the collection of Don Gaspar de Guzman, Conde Duque de Olivares. It had come to him as the lineal descendant of Don Luis de Guzman, at whose behest the great work had been originally undertaken.

A magnificent reproduction of this superb manuscript has been published in Spain by the Duke of Alba for the Roxburghe Club. The work comprises two volumes in sumptuous Hispano-Mauresque binding, a copy by Sr. Mateu of Madrid of the binding of the Misal Toledano, preserved among the Manuscripts in the Biblioteca Nacional. The printing and reproduction of the miniatures has been carried out with skill and art under the direction of D. Antonio Paz y Melia, who has set down in the prologue the results of his researches regarding the Bible.

The collection contains several sets of tapestries. The superb tapestries which hang in the Salon de Batallas were made in Brussels in the workshops of William Pannemaeker to commemorate the victory of the Duke of Alba at Gemmingen on the Ems. They consist of a set of three, exquisitely designed and worked, with gold and silver threads running through the weave. Pannemaeker's initial W, surmounted by a double-barred P, appears on the third piece. The main scenes are placed high up on the tapestries. In the first the Spaniards with their banners unfurled

The Collection of the Duke of Alba

are about to march upon the enemy encamped round the river-girt fortress. The next shows the Spaniards triumphantly crossing the river with the enemy retreating in disorder. The third represents the victorious forces engaged in a rearguard action with the cavalry of the retreating army. The foreground of each

set of eight known as "Les Indes," which were made at Les Gobelins in the eighteenth century and were presented by Louis XV to the Duke of Alba who was then Spanish Ambassador in Paris. They were copied from some paintings, landscapes of Brazil, which Prince Maurice of Nassau presented to

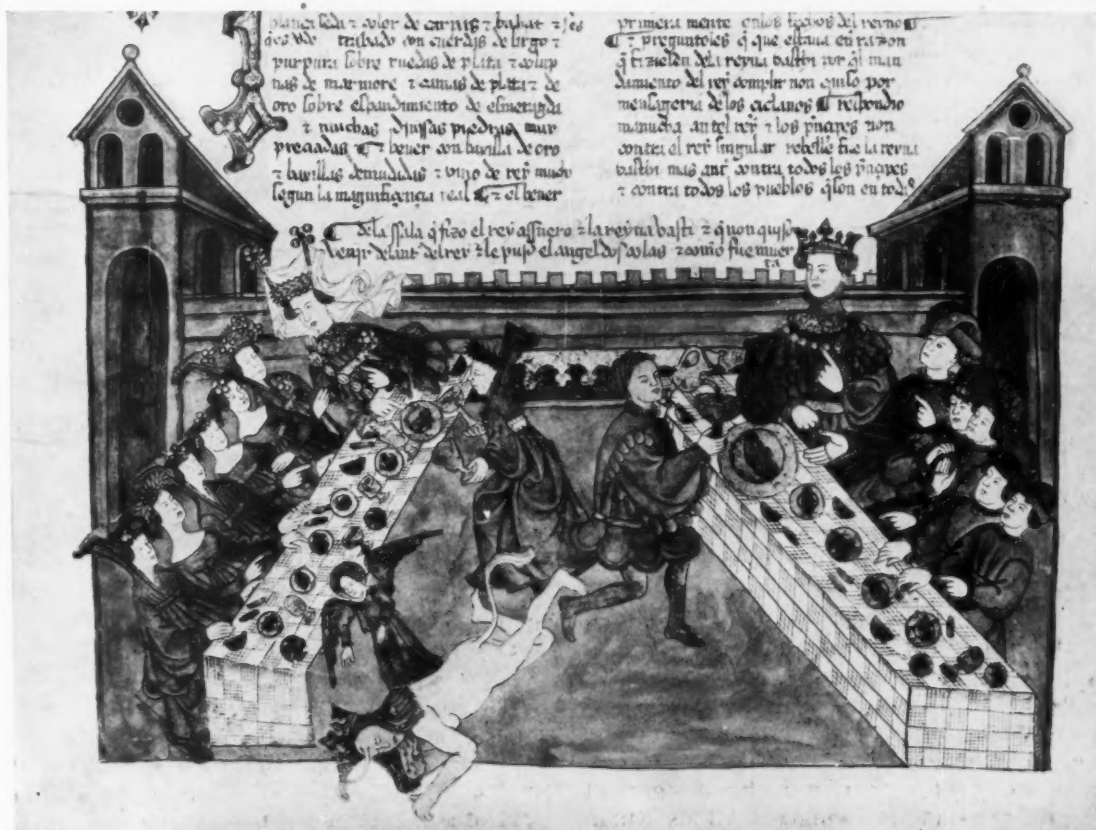


FIG. V. FRAGMENT FROM THE ALBA BIBLE

In the Duke of Alba's collection

scene is filled with incidents pertinent to the main theme, troops escorting convoys and provision wagons, prisoners carried off by halberdiers, soldiers interrogating groups of peasants. The borders are decorated with designs of plants and flowers and quaint animals, while above, on a rose-coloured background, appear the arms of the House of Alba and the letters F M, the initials of Don Fernando Maria Alvarez de Toledo, third Duke of Alba.

The four magnificent tapestries which decorate the dining-room are part of a famous

Louis XIV. The gorgeous colouring made them excellent subjects to use as models for decorative tapestry. These exotic landscapes are ablaze with the flowers and fruits of a tropical vegetation among which rove at large the animals of the jungle. The signature of the maker, Desportte, and the date 1741, appear on one of the tapestries, in which an elephant, a horse, and other animals are gathered in the shade afforded by the thick foliage of a tropical forest. Here also is a magnificent tiger, a peacock, a vulture, while in the background birds are seen by a lake.

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Fig. VI is known as "The King borne by Moors." The nigger potentate is carried along in a hammock and shaded from the blazing sun by an immense red parasol. From a hook beside him hang a number of brightly-coloured fish. Though he has in his hand a bow and arrows, he seems to inspire little fear among the animals of the wild; gazelles and goats cluster round him, monkeys hang from the branches overhead, and birds perch on the boughs. In the foreground a number of

parakeets, the ducks, the heron, as well as in the basket overflowing with the luscious fruit which has been gathered. In the centre of this splendid scene is an ox-cart drawn by a pair of mild-eyed oxen which are being driven by a nigger.

The miniatures in the Alba collection are of considerable artistic and historic interest. The art of the miniaturist sprang into peculiar favour during the eighteenth century when the wish to bestow a likeness of oneself on future



FIG. VI. DECORATIVE FRENCH TAPESTRY

In the Duke of Alba's collection

crustaceans make a bright splash of colour which completes the composition.

The tapestry which represents a lion and a jaguar tearing their prey to pieces (Fig. VII) throbs with intense life. A flight of birds, their gorgeous plumage glowing flame-like among the green branches, wing their way above the scene of struggle and destruction, while in the stream in the foreground fishes of every hue dart and glide.

The fourth tapestry of the set is a splendid display of trees weighed down with bright-coloured fruit. The tones are caught up and repeated in the plumage of the birds, the

generations found a gratifying means of doing so by a medium which harmonized with the elegance and refinement of taste which characterized a certain section of society at that period. Extreme fineness of brushwork and delicacy of colouring were essential in the execution of these minute portraits, and these qualities held a special appeal in an age of precision and traditional convention.

The miniatures in this collection date for the most part from the latter part of the eighteenth century and the first half of the nineteenth. One represents the Emperor Napoleon III; another is a portrait of the

The Collection of the Duke of Alba



FIG. VII. GOBELINS TAPESTRY

In the Duke of Alba's collection

Empress Eugénie by Pommeyrac. The brilliant blue of the cloak sets off her delicate skin and her fair hair. The balance of the tones is nicely calculated, and there is much grace and character in the figure. By Pommeyrac also is a miniature of the mother of the Empress, Doña Maria Manuela Kirkpatrick, Condesa de Montijo.

There are many treasures here to remind one of the Empress, some of them touching personal souvenirs—her fan, her prayer book,

her mittens—which add to this ever-growing collection, and which will be of such redundant interest for future generations. One cannot now but reflect upon their significance in the close connection they denote between this family and one of the most outstanding personalities of the past century. The age of Eugénie is now passing into history, and more than one of the pages which are drying will be included in the annals of the House of Alba.

PARTHO-SASANID ART

By KURT ERDMANN



FIG. I
MOUNTED ARCHER

Hellenistic Parthian Terra-cotta
Berlin, Department of Islamic
Art

PARTHO-SASANIDIAN art is still little known. It embraces art in Iran and Mesopotamia and the period that lies between the defeat of the Achæmenids by Alexander the Great and the destruction of the Sasanid Empire by the Arabs; it reaches, therefore, from the end of the fourth century B.C. to the middle of the seventh century A.D. In the political and cultural sense it is divided into three epochs. After Alexander's death the Seleucids take over that part of his empire (323-250 B.C.); the Seleucids are deposed by the Iranian nomads, the Parthians, who rule the country from 250 B.C. to A.D. 226, and are in their turn expelled in A.D. 227 by Ardashir. The dynasty beginning with him originated from the province of Persis and consequently regarded themselves as the rightful heirs of the Achæmenidian Empire. They stress the national unity of old Persian culture and maintain their dominance into the seventh century A.D. During this time they succeed in beating back the several attacks made by the Roman Empire, but are unable, in the long run, to resist the pressure of the Arabs. In A.D. 661 the last of the Sasanids is murdered and the Omayyad Khalifs take over the reins of government.

It is soil of very ancient culture on which these developments take place; the same that had thousands of years ago seen the florescence of the Babylonian and

Assyrian Empires. From this point of view Partho-Sasanidian art is only the last of a great past; a period of decay and dissolution preceding a development on a different plane which the Islamic civilization brought. It is, however, not possible to do this art justice from this point of view. It is true that the ancient Oriental traditions are still felt, but they are permeated with new elements. Already in the time of the Achæmenids the conquests of the Persians had brought them into direct contact with Greek art. Through Alexander the Great and under the Seleucids the infusion of Hellenistic elements becomes stronger. Seleukos I alone is said to have founded seventy cities on Iraqi soil. The nomadic Parthians can hardly be credited with very pronounced and independent artistic capacity. The few monuments that we possess of this period, therefore, show a growing Western influence (see Fig. I). Hostile to this, Sasanid art goes back to its native tradition and, as it were, pits the Persian elements against foreign forms. Nevertheless, it is constrained to take account of the intruding ideas and therefore often clothes old Oriental elements in Hellenistic trappings.*

Little is known of Parthian architecture; of Sasanid

* The best information in concise and clear form is given by F. Sarre in *Die Kunst des Alten Persien*, Berlin, Bruno Cassirer, 1923.



Partho-Sasanid Art



FIG. II. SCULPTURE STONE BLOCK FROM
VOUSSOIR IN THE PARTHIAN PALACE OF
HATRA

Berlin, Department of Islamic Art

architecture the palaces of Firuzabad and Ctesiphon may be mentioned. The greatest monuments of this art are, however, the great reliefs by which their kings glorified their deeds in the rocks of Persepolis and Takht-i-bustan. They are seen there receiving their investiture from the God Ormusd or the Goddess Anahit; or fighting and

vanquishing the enemies of their realm; or, in later times, following the chase.* That this monumental art was supplemented by a wealth of lesser forms of art is far too little known. The wonderful examples of their silversmiths' work are only familiar to the small circle of art-lovers from Smirnov's exhaustive publication.† Their bronze utensils were publicly seen for the first time in the Munich Exhibition of Mohammedan Art,‡ only to disappear again into Russian collections; the ceramics and stucco decorations with which the walls of their palaces were embellished have only become known during the last few years.

For such reasons the exhibition of Partho-Sasanid art which is being prepared by the Islamic Department of the State Museums in the Kaiser-Friedrich Museum, Berlin, is of especial interest. It is the first time that the art of this epoch is shown together, a fact which may justify, even for a foreign public, an introductory notice of this exhibition.

Little of architecture is, of course, to be seen here. In addition to two capitals from an unknown edifice in Mesopotamia, a voussoir-block is of particular interest. It shows, in high relief, the half-length figure of a goddess, probably Anahit, in semi-classical drapery (see Fig. II). This block belonged to the Parthian palace in Hatra,§ the arches of which are still standing and decorated with heads, half-length and full-length figures. This curious arrangement is surprisingly paralleled in the architecture of the Romanesque churches of Western France. In ancient architecture it is, apart from the two town gates at Besançon and Mainz, unique. Ancient Roman art only knew of a decoration of the keystone of the arch by a single figure. Parthian art evidently adopted this motive, but extended it so that every second or third voussoir-block was decorated, thus causing an amazing similarity with the construction of the medieval church of the Saintonge.

As regards the interior architecture of the Sasanid palace our only information has hitherto come from ancient sources which tell us of the splendour of mosaics and wall-paintings. Recently there were discovered in Northern Persia the remains of half-life-size stucco figures of sharply modelled horses' heads (see Fig. III), and equestrian figures and fragments of human figures in which Sasanid princes can be recognized without difficulty. Similar fragments, only in a worse condition, were discovered two years ago in course of the German excavation in the palace of Ctesiphon. The style of these figures closely resembles that of the rock reliefs; it would seem that even identical subjects are represented. The equestrian groups would appear to belong to the investiture scenes, others to representations of the chase. The palaces of the Sasanids thus displayed on their walls, in richly painted high reliefs of stucco, scenes similar to those which are still extant in the rocks of the Iranian

* Compare F. Sarre and E. Herzfeld, *Iranische Felsreliefs*, Berlin, 1910.

† Compare J. Smirnov, *Argentaria Orientalis*, Petersburg, 1909.

‡ Compare F. Sarre and F. R. Martin, *Ausstellung von Meisterwerken der Muhammedanischen Kunst*, 3 vols., Munich, 1912.

§ Compare W. Andrae, *Hatra I and II*, *Wissenschaftl. Veröffentlichungen der Deutschen Orient Gesellschaft*, 1908 and 1912.



FIG. III. FRAGMENT OF STUCCO FIGURE OF A HORSE

North Persian, Late Sasanid period

Berlin, Department of Islamic Art



FIG. IV. ORNAMENTED STUCCO DECORATION

North Persian, Late Sasanid period

Berlin, Department of Islamic Art

Partho-Sasanid Art



FIG. V. JAR

Sasanid period

Berlin, Department of Islamic Art

plateau. It is even possible that these latter were only a kind of monumental translation of the more intimate and lively stucco reliefs. In addition to these there were wall coverings with ornamental designs. A door frame (see Fig. IV) consisting of a slab with a winged palmette gives an idea of this. The stucco decoration of the early Islamic architecture of Samarra, which on its discovery created so much surprise and seemed unaccountable, is founded, as one now realizes, on an old Mesopotamian tradition, the connection of which with old Oriental prototypes is not difficult to find.

As regards Sasanidian ceramics, we have unfortunately, only a small group of vessels that have remained intact (see Fig. V). On the other hand, the number of fragments that were found in course of the German excavations is so considerable and so instructive that there is every hope that a reconstruction of the development from the late Hellenistic to the early Islamic era will soon be possible. This should be particularly valuable for the history of Islamic art.

The apex of Sasanidian art is represented, without a doubt, by the gold and silver vessels. Here vases, ewers,

and dishes, deriving from late antique forms, soon developed a definite style of their own. The extant pieces of these came, for the most part, from the south of Russia and Caucasia. The Islamic prohibition of the use of precious metals broke the development of this flourishing branch of art during the seventh century, though it continued for a while on the borders of the empire. Perhaps much of this work was also destroyed in the central parts by the puritanical zeal of the new masters. That would, at least, account for the fact that the finds belong almost without exception to the northern provinces which were only loosely connected with the Islamic state. In accordance with this most of these pieces are in Russian possession, only a very few of them being in Western Europe.

The earliest of these vessels is a melon-shaped dish, probably still of Parthian origin. Its tender scroll decoration breathes the spirit of the antique. A dish displaying a prince hunting shows the new orientalizing of form of early Islamic art. Even here, however, the very high relief of the figures (see Fig. VI), of which parts are entirely detached from the ground, still re-echoes the perfection of the ancient craft. Such high relief disappears from the later examples; the subject is, in these, but slightly engraved, and only the addition of gold and silver gives what one might call a pictorial effect. The last phase of this development is represented by certain dishes with severe, but nevertheless of impressive, stylization.



FIG. VI. A PRINCE HUNTING. SILVER DISH

Sasanid

Lent by M. H. Keverkian, Paris, to the Exhibition of

Partho-Sasanid Art, Berlin

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In the early Islamic epoch bronze succeeds to the place of the precious metals. Several large dishes with *repoussé* or engraved decoration survive; two of these are to be seen in the Berlin Exhibition. Apart from these the large-size figures of animals belong to the most important works of this transition period, in which Sasanid, Central Asiatic, and early Islamic forms are mixed. These figures, of which a number were to be seen in the Munich Exhibition, where they created some sensation, are likewise in Russian possession because they were found on Russian soil. The dove-like birds (see Fig. VII) in the present exhibition is probably unique, so far as Western European collections are concerned. Its place of origin is not known, but it agrees to such an extent with the Russian pieces that one may suppose it to belong, in common with the others, to seventh- or eighth-century Turkestan or the Caucasus district. The illustration will show how all accidental detail of naturalistic representation has been discarded in favour of stylization, in such a manner that its form expresses a timeless grandeur without sacrificing its vitality. The finely engraved scrollwork, enlivened with animals, shows the perfect naturalistic skill of the artist, who has yet succeeded in retaining in the whole figure an impressive strength.

There is no space to dilate also on the other sections of the exhibition. Every lover of textiles will know of the importance of Sasanidian silks. The gems and small bronzes may also be studied in other collections. Besides, English readers will have an opportunity to admire examples of Sasanid art in the Persian Exhibition at Burlington House. It is hoped that this article may remind them not to overlook, in the wider scope of this exhibition, the small, but important and interesting, contributions of Partho-Sasanid art.



FIG. VII. DOVE-LIKE BIRD
Turkestan or Caucasus, seventh or eighth century
Berlin, Department of Islamic Art

NOTE ON A PICTURE IN THE FOGG ART MUSEUM, HARVARD UNIVERSITY

"THE ANNUNCIATION TO THE MADONNA OF HER APPROACHING DEATH"

By INA M. HARROWER

AS we have seen in the recent Exhibition of Italian Pictures at Burlington House, there has been no subject dearer to painters than that of the "Annunciation." So familiar is it that it never requires the detailed title of "The Annunciation of the Incarnation" to differentiate it from any other. But we hear of another in a medieval legend. It is the "Annunciation to the Madonna of her Approaching Death."

The legend relates how "An angel appeared to the Madonna, and after saluting her, said: 'I bring thee here a branch of palm gathered in Paradise; command that it be carried before thy bier in the day of thy death, for in three days thy soul shall leave thy body, and thou shalt enter Paradise.'"

The Madonna begged that the Apostles might be reunited to her before her death "that in their presence

I may give up my soul to God." The angel having promised that this should be done, departed into heaven; and the palm branch which he left behind "shed light from every leaf and sparkled as the stars of the morning." "Then," continues the narrative, "Mary lighted the lamps and prepared for bed and waited until the hour was come. And in the same instant John, who was preaching at Ephesus, and Peter, who was preaching at Antioch, and all the other Apostles who were dispersed in different parts of the world, were suddenly caught up as by a miraculous power and found themselves before the door of the habitation of Mary. Then Mary placed in the hands of St. John the shining palm and desired that he should bear it before her at the time of her burial."

This beautiful subject has rarely been found in painting or sculpture. It would be hard to name a dozen

Note on a Picture in the Fogg Art Museum, Harvard University

examples in the whole domain of Art. In those known to us the treatment varies but slightly. The Madonna is seated or standing and the archangel kneels before her, bearing the starry palm brought from Paradise. In frescoes at Orvieto and in a bas-relief of Orcagno's lovely shrine in Or San Michele in Florence, the angel comes flying down from above, as is also to be seen in a fresco in the Palazzo del Governo at Foligno by Ottaviano Nelli.

A departure from the details of the legend is to be found in a predella by Fra Filippo Lippi in the Uffizi,

tunic is of a rose-red bordered with gold and blue. This is balanced by a similar colour in the mantle of the woman with her back turned to the Madonna in the group standing in the street; between the two a pale rose-pink occurs in the mantle of the woman in the middle distance. The same colour appears in the tunic of the angel seen against the sky and in the wings of the left of the two angels over the archangel's head; while it echoes in a still paler form in the steps in the foreground, the columns, capitals, and other architectural members. The Madonna kneels at a *prie-Dieu*, robed in a dark



FRENCH SCHOOL
OF THE
FIFTEENTH
CENTURY

*By kind permission
of the Fogg Art
Museum, Harvard
University*

where the archangel kneels and reverently presents to the Madonna a lighted taper. It was the custom to place a taper in the hand of a dying person. Behind the Madonna stands St. Peter, a combination difficult to understand until we recall that the companion panel of the predella in the Louvre represents an angel heralding all the other Apostles. In the Pinakothek at Munich there is a curious German example of the subject by Hans Schäuffelein.

But the noblest of all representations is to be found in this picture (reproduced) from the Fogg Art Museum at Harvard University, Boston, U.S.A. It is an oil on panel (96.2 × 98.4 cm.) and is in excellent condition. The reds are the strongest note, as is usually the case in these early religious pictures. The archangel's short

blue mantle, on the borders of which can be discerned the words "Christus" and "Mater." Her pale, ageing face is marked by suffering, but is strong and serene. It is silhouetted against the dark greyish brown of the architecture. The great palm is thickly studded with bright gold stars, thus differentiating it from the palm sometimes carried by the angel in pictures of the more familiar "Annunciation." The fluttering drapery of the archangel is white. The pavement of a warm cream colour carries the eye off down the village street towards the distant river and mountains over which is a peaceful blue sky. The woman on the extreme left wears an olive-green garment bordered with gold over a gown of bluish white. Her tight undersleeve is of gold-brown touched with gold. Her cap is pale red, and her

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hair reddish brown. Next to her is a woman in dark green, while the woman and child in the distance are dressed in greyish white.

It is singularly difficult to determine the author of this most interesting work. The museum attributes it to the French School about 1500, but it is said that it originally came from Flanders. Many suggestions have been made covering most of the countries of Europe from Portugal and Spain through France, Flanders, Switzerland, Germany, and Austria-Hungary. More than one critic has suggested that it is by a follower of Conrad Witz and that it was painted in Basle about the

year 1500. Others point out that it seems close in style to an altar-piece in the Cathedral of Aix, portraying scenes from the life and death of Saint Mitrius, which was shown in the exhibition of French Primitives in Paris (1904) and attributed to Nicholas Froment. The architectural treatment and the mannered attitudes and gestures of the figures are much the same in the two paintings.

Whatever country is responsible for the work, we owe a debt of gratitude to the unknown painter who has left to the world this beautiful representation of a rarely treated and singularly touching subject.

THE EXHIBITION OF MASTERPIECES FROM PRUSSIAN PALACES

By HANS HUTH



SIGNBOARD OF THE ART DEALER GERSAINT (1721)

By Watteau

THE exhibition of masterpieces belonging to Prussian palaces, which has just been opened in the Academy of Arts in Berlin, offers for the first time a survey of the most remarkable works of art taken over by the State from the possession of the former Royal Family. This exhibition has quite a unique character in that it contains not only fine paintings and sculpture, which usually figure in academy exhibitions, but also a large number of very important works of applied art, arranged in such a way that a French commode forms a striking pedestal for a *garniture* of Meissen vases, or a baroque Gobelin tapestry occupies its natural position above a seat of the same period. At the same time there has been a careful avoidance of

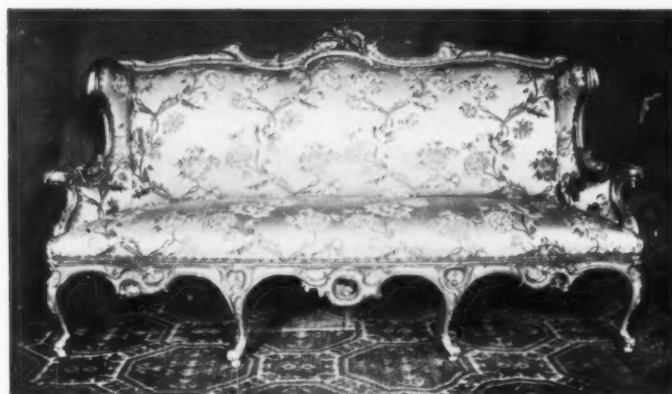
arranging period rooms. In arranging the objects stylistic considerations alone were followed; the dynastic and historical points of view were disregarded.

The centre of interest is the room containing outstanding French works of art from the collection of Frederick the Great. An event of special interest is the attempt to unite Watteau's "Enseigne" in a single frame again, for the first time since nearly two hundred years. The result is a great gain for the painting. It is not known exactly when the division took place. All we know is that in 1744, when the picture was in the cabinet of M. Julienne in Paris, it was not yet cut. When the Austrians devastated Berlin in 1760 they damaged according to a contemporary account "les deux Enseignes

The Exhibition of Masterpieces from Prussian Palaces

de Watteau." An old engraving by Aveline gives some idea of the original appearance of the picture. Now that the pictures are joined together again the closed unity of the composition stands out with remarkable

("Le Repas Italien"), and Boucher ("Venus and Mars") complete the series of excellent French paintings; a few characteristic pieces of sculpture by Houdon and Bouchardon add to the picture of French eighteenth-



SOFA, CARVED AND GILT. OLD DAMASK COVERING IN CREAM AND GREEN

Circa 1750

effect. As the yellow varnish, which has covered the canvas since it was relined some thirty years ago, has also been removed, the silvery luminosity of the wonderfully restrained colour-scheme is again apparent. There can be no doubt that this last painting of Watteau's is one

century culture. An admirable portrait of a young girl by Antoine Pesne shows that this painter, who is not very highly valued in France, had capacities worthy of making him the pictorial historiographer of the Prussian Court in the eighteenth century.



COMMUNE, DECORATED IN BLACK AND GOLD JAPANESE LACQUER

Signed by M. Criard, Paris, circa 1750

of the very finest works of art of the eighteenth century. A picture by Chardin of rather unusual shape, "Woman Sealing a Letter," several less well-known paintings by Pater ("Les Baigneuses," a "Dance in the Open," illustrations to Scarron's "Roman Comique"), Lancret

Among the large number of portraits by Pesne in the exhibition a hitherto little known likeness of Frederick the Great from the Palace of Brühl, near Cologne, should be noted.

Among the German rococo painters Johann Heinrich

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Tischbein the Elder is particularly well represented by a series of pictures and portraits of the ladies at the Cassel Court. There are also some interesting examples of the work of Des Marées, who was born in Copenhagen and worked as a portrait-painter at many German Ducal courts. German portraiture of the end of the eighteenth century is chiefly represented in the work of the Berlin artist, Anna Dorothea Therbusch, who was also a member of the Paris Academy; there is a very individually treated portrait of the Countess Lichtenau, a mistress of King Friedrich Wilhelm II, by her. Besides the German portrait-painter, mention must be made of Rigaud's "Dauphin," La Tour's "Maréchal de Saxe," and Hoppner's "Duke of York." Very characteristic of the Empire period is the almost life-size painting representing Napoleon crossing the Great St. Bernard, an original work by L. David dating from 1800. A small room contains some earlier pictures, among which a little altarpiece with wings, Cologne work of about 1350, is particularly important.

The furniture forms a very important section of the exhibition. A room filled with Baroque furniture is less illustrative of the domestic culture of the period than of the desire that the people of the seventeenth century had for surrounding themselves with various pieces of furniture of unusual material. An ivory seat, a table with an etched slab of limestone, a writing cabinet with inlay of painted horn (formerly in the Heidelberg Castle), and brilliant cupboards covered with blue or gold lacquer bear witness to the bizarre tendencies of the seventeenth century.

The Prussian palaces had relatively little of the famous French furniture of the eighteenth century. Nevertheless, some good commodes by Criaert and Cressent, admirable lacquered corner cupboards by Criaert, and chairs by Lelarge, have been brought together. But the series of German furniture is all the richer. The rococo furniture of Potsdam cannot be compared with Paris productions of the period of Louis XVI without reservations. It is not more overlaid or exaggerated, but is different. German sentiment has developed the elements of a style which originated in France in a different way to the course it followed in the land of its



H.R.H. THE DUKE OF YORK

By Hoppner

origin. Perhaps the formal power was more intense in Germany, and imagination more exuberant. Cupboards, commodes, and tables executed in the noblest materials illustrate the extraordinary wealth of ideas in the art of that period. Tortoise-shell, bronze, ivory, and silver have not been spared, and no sweep of ornament is too bold to be rendered in these precious materials.

A characteristic of German eighteenth-century art is the number of different art centres. The stylistic development in Cassel was different to that in Berlin, and this is illustrated in examples which reach down to the period of Louis XVI. A large number of pieces of furniture from the workshop of David Roentgen in Neuwied prove that this cabinet-maker could really work in an international style, since the same pieces of furniture may be found in Paris and in Leningrad. During the Empire, French furniture and bronzes were exported to Berlin and Cassel as to other parts of Europe, and particularly fine examples of these are exhibited.

A choice collection of porcelain, glass, and jewellery completes the picture of eighteenth-century culture in the exhibition. Early cobalt blue or coloured sets of vases of the Meissen factory compete with the later products of Berlin and Sèvres. The formal wealth of the period is shown in its highest perfection in Frederick the Great's magnificent snuff-boxes decorated with diamonds.

This exhibition of works of art, from palaces which were inhabited not so long ago, completes in a welcome manner the picture we can form of a past age with the help of our museums.



VASES OF MEISSEN PORCELAIN DECORATED
WITH UNDERGLAZE BLUE

Signed A. R., circa 1730



LUNETTE—"ARCHITECTURE"

By a student of the Bombay School of Art

Decoration of New Delhi (Imperial Secretariat)

THE NEW DELHI MURALS BY THE BOMBAY SCHOOL OF ART

By VASUDEO B. METTA

IN 1928 the Government of India commissioned the Bombay School of Art—which is famous in India for having revived the art of mural decoration—to decorate with mural paintings Committee Room A in the Imperial Secretariat at New Delhi. This work was carried out by fifteen students of the school under the supervision of their principal, Mr. W. E. Gladstone Solomon.

The dome of the room has been divided for purposes of painting into eight parts, each one of which is covered with the figure of a Peri, symbolizing one of the eight periods of Indian art: the eight periods being Sanchi, Gandhara, Ellora, Ajanta, Gupta, Jehangir, Shah Jehan, and Modern.

Below each of these Peris characteristic architecture, representative of the period, is painted; and a border between each of the eight periods converts the dome into the plan of an inverted lotus with a Peri on each petal. Below this the lunettes—which are seven in number—are filled with compositions of figures representing Architecture, Painting, Sculpture, Drama, Dancing, Music, and Poetry. The spandrels between the lunettes are adorned with floral medallions of conventional type on a ground of Indian red. The figures on the dome and on all the lunettes except "Drama" are life-size.

The four paintings here reproduced are "Architecture," "Music," "Ajanta," and the head of the dancer who is seated in front in the painting called "Dancing."

"Architecture" shows the interior of a zenana (women's apartments) in a Mohammedan palace. The woman who symbolizes architecture is seated on a carpet on the floor, with her back resting against the cylindrical Indian drawing-room pillow. She is wearing a yellow silk gown, which covers the whole body, and a thin shawl as her upper garment. Near her is a small model of the tomb of Sultan Mohammed of the Adil Shahi dynasty of Bijapur which has the largest dome in the world, and which is also famous for its wonderful whispering gallery. Her two girl friends, who are seated near her, are looking at her architectural sketches. They are dressed in thin Dacca muslin. In the right-hand corner of the picture some papers of architectural sketches are lying about. An incense-burner is hanging above, and incense is floating through the room.

"Music" depicts Todi Ragini, one of the "modes" of Indian music, whom Indian artists of the Rajput School loved to paint in the seventeenth and eighteenth centuries. She is represented here, as in the old paintings, with a snow-white complexion, her body smeared with saffron and camphor, and holding in her hands a bin (an Indian

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string instrument with two calabashes). She is dressed in Mohammedan style. The peacock, the crane, and the deer, attracted by the sound of her music, have gathered around her.

The Ajanta period of Indian art is symbolized by a Peri who is dressed like women in the Ajanta Cave frescoes. She has their rainbow-barred skirts and head-dress. She is holding in one hand a flower which grows around the caves, and with the other she is making a *mudra* (gesture) which signifies meditation. The extreme spiritual beauty of her face is a faithful reflection of the extreme spiritual beauty of the women in the Ajanta Cave frescoes.



FIGURE ON THE DOME—"AJANTA"

By a student of the Bombay School of Art

Decoration of New Delhi (Imperial Secretariat)



HEAD OF FIGURE IN LUNETTE ENTITLED
"DANCING"

By a student of the Bombay School of Art

Decoration of New Delhi (Imperial Secretariat)

"Dancing" is painted in the Rajput style. The girl in the foreground, whose head is here reproduced, is tying on the wreath of bells which Indian dancers wear and which are meant to jingle to the time scale. She is going to join the party of girls who are dancing the famous Dance of Love (of Shri Krishna) on the lawn behind her. The steps in this dance are measured to the beat of sticks, which you can see in the background. On the right are peacocks dancing with joy in imitation of the women.

The evening light is filtering through the leaves of trees. The foreground of the picture is part of a veranda with coloured tiles in geometric patterns, with two pillars and a marble screen. The *tablah*—a sort of tom-tom used for measuring time—and a fan are by the girl's side. She wears typically Rajput ornaments.

These paintings are painted in the modern style of Indian art, an art which is an admixture of Eastern and Western styles. The Bombay artists do not wish merely to reproduce the style of their old art—Buddhist, Rajput, or Moghul. They feel that that would not be sincere, and they hold that no art which is not sincere can be called genuine. They have therefore adopted Western technique to a certain extent. But to a certain extent only. They do not desert the line for the *chiaroscuro*, substitute masses for outline, or discard the silhouette for something else in mural painting.

The New Delhi Murals by the Bombay School of Art



LUNETTE—"MUSIC"

By a student of the Bombay School of Art

Decoration of New Delhi (Imperial Secretariat)

There are some romantic Western art critics who pretend to be horrified at any Western influence creeping into Indian art. They want Indian artists to paint in the way that their ancestors did. But this is obviously impossible. Indian life is changing rapidly. Indians live, dress, think, and feel in a way that their ancestors did not do. And since his art is the spontaneous expression of life within him and around him, it would be absurd for an Indian artist of today to draw and paint like the old masters of his country.

Then, again, the Indian artist has to live, like artists in other countries. And as the tastes of princes and capitalists in his country are becoming Westernized—for good or bad does not matter—he is commissioned to execute works for them, not in the old Indian style, but in the Western style. If he refuses to carry out their orders, those princes and capitalists will ask Western artists to do the work for them; and that would mean starvation

for him. Art is as much the product of the artist's thoughts and emotions as of his daily necessities, a fact which we are often inclined to forget in these romantic days.

The paintings at New Delhi are painted in oil colours on canvas embedded in the wall. The medium is of Western origin, but there is no reason why it should not be adopted in the East. It is as good as the other mediums—the fresco buono and tempera. The fresco buono is not always good; it sometimes cracks. Tempera, being hard and sharp, not infrequently fails to convey the "atmosphere" which the artist has in mind. Oil on canvas, which has been tried by the Bombay School of Art for a decade, has been found safe both against the ravages of the climate as well as of white ants. The future fate of this medium lies not wholly with Indian artists or their patrons, but with those who guarantee the damp-resisting and fissure-proof qualities of walls, domes, and surfaces in India.

JOAQUIN VAQUERO

By JESSICA STEPHENS

BECAUSE things heard are less than things seen, people who only hear of the present progress of Southern Europe fail to grasp the emotions of those who have seen. A probably potent factor in world development is dismissed easily in consequence. When the returned traveller speaks enthusiastically, possibly intelligently,

of the efforts of Greece, the success of Italy, the renaissance of Spain, fishlike indifference is his portion. Spain vigorous? Nonsense. Spain is doubtless pleasant, but lazy. No one who knows Spain today thinks it lazy. British residents speak with awe of a country "forging ahead." The passionate activity of Southern Europe is a world matter, to be grasped and reckoned as soon as

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PUEBLO DE MONTANA-ASTURIAS

By Joaquín Vaquero

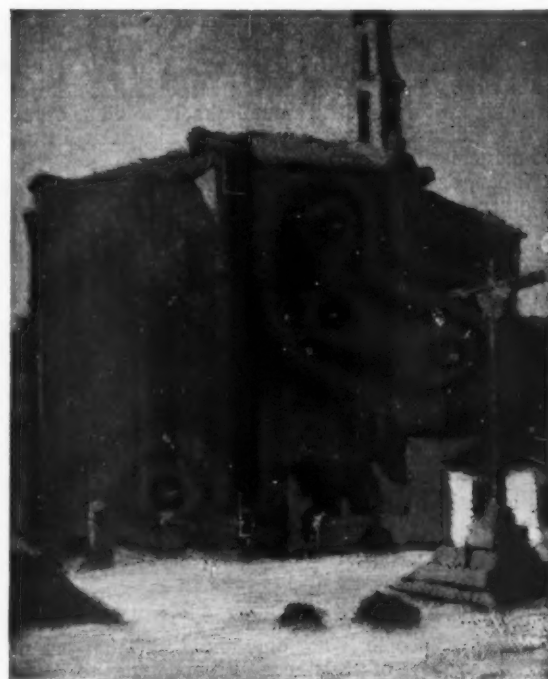
possible, certainly not to be disregarded. The artist lands work on, unremitting in toil, uncurbed in imagination, strong of head and steady of hand, filled with a new strange vigour.

The travellers have seen facts. One demonstrable instance is the career of Joaquín Vaquero. Born in Orviedo in 1900, he was not a blundering school boy, but an exhibiting artist, in 1916, his work being shown in the exhibition of Asturian artists in his native town. At his first individual exhibition, held in 1919, all the work was sold, and other exhibitions followed, in Orviedo and Madrid. In 1927 he exhibited privately in Paris, when he was invited by Messrs. Knoedler to send work to their New York galleries. There an exhibition took place in March 1929, and the work passed on to the Three Arts Club and National Academy of Design, New York. An exhibition in Washington, under the patronage of the Spanish Ambassador, had taken place in 1928. The artist toured in various countries, painting in Jamaica, Honduras, Guatemala, Central America, and Cuba. On his return to Spain he entered for a world competition, that of the design for the Colon Lighthouse, being chosen among the final ten out of 542 competitors. This undertaking might seem strange for one whose life had passed in painting. Not at all. The life had not been passed only in painting. Joaquín Vaquero is not, professionally, a painter at all, but an architect. The record given above is that of a side activity, and the pictures are those of a "mere amateur" (comic designation, beloved of inefficient professionals).

Architecture and painting failing to fill his life, this young Spaniard, whose tutor in painting was only Nature, also cultivates black-and-white drawing, impressive to those who have seen it. His painting being the present question, the tribute paid by him to his tutor may be emphasized by his observer. Nature, the nature of Spain, is basic in all he does. As the power of production is vigorous, so is that which is produced. It goes straight to the foundations of art, having no time or inclination for schools and "isms." The great country of the artist, with its wide spaces, its powerfully hewn outlines, its colour, its unforgettable blacks, especially, may be felt in these pictures. "Casas de Vaqueiros" epitomizes Asturias as the passer-by sees it. The texture of Spain is in the textures and her "lilt" in the designs.

Spain is, perhaps more than other countries, soaked in her own essence. In sound, colour, form, everything born of her partakes of her individuality, which her painting records. Of her masters, El Greco and Goya (especially the "Fantastics") have influenced Joaquín Vaquero, who probably also owes something to architecture, observable in the building of his pictures.

Architecture also, by giving financial independence, allows the painting to be a work of love and delight, resulting in love and delight in the beholder. These are impressions of the work. It has been said that it is aesthetically desirable to know something of the aesthete's personality, so perhaps it may not be indiscreet to add one of various agreed comments: "Withal as charming and modest a person as you could wish to meet."



CAPILLA DE MOSEN RUBI-AVILA

By Joaquín Vaquero



LITERARY SUPPLEMENT



A HISTORY OF SPANISH PAINTING, by CHANDLER RATHFON POST, Harvard University. Vols. I to III. (Harvard University Press (Humphrey Milford.)) £5 10s.

Professor Post's inaugural volumes of the "History of Spanish Painting" promise to be "the last word" on the subject so far as historical record is concerned. These first three books, dealing with "the pre-Romanesque and Romanesque periods," the Franco-Gothic and Italo-Gothic manners of the fourteenth century, and the "international style" of the first half of the fifteenth century, carry the reader to about the year 1450 in preparation for subsequent volumes on the more extensively preserved painting of the later Quattrocento.

In a scheme such as this much space must be given to works which, from the purely æsthetical point of view, hardly deserve to be called works of art. It is to be recorded, for instance, that Christian Spain of the earlier epochs hardly compares favourably with its Mohammedan neighbours. In this respect Professor Post is very cautious, careful not to concede to Moorish influence more than its least share; but what makes his expositions so valuable and interesting is his careful analysis of all possible sources from which Spanish painters during these epochs may have derived their inspiration. One of these, and a truly unsuspected one, is the possible connection between Spanish Romanesque matter and Scandinavian art. This, for example, seems to be an established fact as regards the sculpture on the façade of St. Maria del Real at Sanguesa, in Navarre, and the wooden carvings from the portal of the church at Hyllestad, in Norway. The author gives it as his opinion that "the pilgrimage roads afforded ready channels by which such influences, even if isolated and not indicative of general tendencies, might travel from one country to another."

Not the least important aspect of Professor Post's books is this recognition of the much greater interrelation of the medieval world with its various component regions and æsthetico-cultural "complexes" than has hitherto been recognized.

The history is a veritable thesaurus of research and of information, far too extensive—even these first volumes—to be exhaustively reviewed. The information is made the more valuable as the author speaks from personal acquaintance with the different works he discusses.

The volumes are copiously illustrated with blocks from specially taken photographs, the originals of which will be new to a majority of readers. Here, however, we have our only criticism to make. It is an unfortunate fact that half-tone blocks print best on so-called art paper.

G G

The publishers have, no doubt, for the sake of the general appearance of the work, printed the illustrations on the dull paper of the text, with the result that in very many cases the illustrations have suffered. One wonders whether, having regard to the newness of the material and the importance of Professor Post's work, it might not be worth while to issue a collection of the most interesting photographs printed in a larger size and on more suitable paper as a separate "Album."

WHISTLER, by JAMES LAVER. (London: Faber & Faber, Limited.) 15s. net.

Mr. Laver's "Whistler" is nothing less than a little biographical gem, wrought delicately, without elaboration, but at the same time with precision in its sparkling facets. The biographer gives us not only "the man" but also "the moment"; or rather the several significant moments. We see Whistler in his relation to his times, his friends, his enemies and Himself—one must spell Whistler's ego with a capital letter. In addition, however, the reader has the advantage of a guide who is also a shrewd but kindly and just critic—if it be conceded that kindness and justice can go together. In course of his narrative he pronounces some admirable incidental criticisms of the then current movements; for example, of the Pre-Raphaelite Brotherhood in comparison with the French realists and impressionists, he says:—

"Its aims were as confused as its origins. The cry of Hunt was the old one of 'Back to Nature,' although by that he seems to have meant truth of local colour at the cost of general effect and truth of atmosphere. 'Back to Nature' in France meant back to life as it is lived. In England the cry meant back to life as it might have been lived in ancient times. But these ancient times were conceived in picturesque terms, by artists to whom history was not a plain record but an excuse for dreaming."

Perhaps Mr. Laver gives Whistler occasionally more credit than he deserves. If the painter "lit his figures directly from the front and so reduced their interior modelling," it was probably not so much a question of "wisely eschewing" the Rembrandt method as following Manet's example. On the other hand, Whistler is treated a little harshly as regards the æsthetic value of his "Peacock Room" experiment, which was not as bad as Mr. Laver would have us think. The effect on poor Jekyll, the architect steeped in the æstheticism of his period, is understandable; and, as Mr. Laver tells it, in the nature of a Grand Guignol "curtain," "it is Jekyll who has heard the

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rumours and come to see for himself. He looks for the warm brown tone of his beautiful leather; blue shrieks at him from every corner of the room; the gold blinds him; peacocks' eyes follow him; and from the midst of the crowd the 'strident peacock laugh' of the man who has committed the outrage. The shock cracks his brain. He staggers home and is found a few hours later muttering to himself and trying to cover the floor of his room with gold. He dies in a madhouse."

It will be seen that Mr. Laver has informed his book with a sense of actuality; it makes Whistler and his times live again.

We have only two words of criticism: there are more printer's mistakes than inevitable and the illustrations are not satisfactory.

FLORENTINE SCULPTORS OF THE FIFTEENTH CENTURY. By the RT. HON. W. ORMSBY GORE, M.P. (London: Macmillan & Co., Ltd.) 7s. 6d. net.

The author of this little volume, who is an M.P. and a Trustee of the National Gallery, asks, in the course of his introduction: "Why have I written this book?" and answers: "It is, I think, only because the more I have looked at Florentine sculpture the more I have delighted in it, and I want others to share that delight." The author elsewhere in the same note says: "I have also avoided as far as possible entering too far into the disputes of the attributionists, as my aim is not so much to make further contributions to art scholarship as to bring under general review well-known and accepted works."

When it is further explained that the author includes of set purpose Giacomo della Quercia of Siena and Matteo Civitali of Luca amongst his Florentines, and that the author writes with manifest enthusiasm the reader will know what to expect and will not be disappointed. The book is well illustrated with 32 blocks.

FLY FISHING. By VISCOUNT GREY OF FALLODON. With wood engravings by ERIC FITCH DAGLISH. (London: J. M. Dent & Sons.) 10s. 6d. net.

Published thirty years ago for the first time, this second edition has been gone over by Lord Grey who has added two new chapters, namely: "Spring Salmon Fishing—the Cassley" and "Retrospect." But we are here only concerned with an addition of another kind, the wood engravings by Eric Fitch Daglish. They are done in this artist's usual manner, an unsophisticated "white line" that has little affinity with Bewick's. Nevertheless in some of the tail pieces and other decorations there is an emulation of Bewick's technique which makes one draw comparisons not wholly to the modern artists' advantage. One writes in the plural because the unsophisticated white line is produced by many modern engravers and results often in a sophistication of the design as such quite foreign to Bewick. The question is whether Mr. Daglish is not, in consequence, in danger of falling between two stools and missing both refinement of design and refinement of craftsmanship.

THE PAINTER OF VICTORIAN LIFE: CONSTANTINE GUYS. Introduction and Translation of Baudelaire's "Peintre de la Vie Moderne," by P. G. KONODY. Edited by C. GEOFFREY HOLME. (London: Studio.) 42s. 1930.

Although it is only thirty-eight years since his death it is strange how little we know of the life of Constantine

Guys. In the 30,000 odd pages of the "Encyclopædia Britannica" his name is not even mentioned; it would be difficult to compile even a short bibliography of this self-taught "man of the world" who was so modest he hardly ever signed his work and never advertised himself in any way. Yet his drawings are signed over and over again; his calligraphic style betrays their authorship.

The power of Guys sprang from his unquenchable curiosity; he never staled or became blasé, he distilled the eternal from the transitory, made the deciduous evergreen, wrung beauty from the absurdities of fashion. The first drawing he made and the last sheets he covered were alike mature; there was little or no technical improvement or deterioration. Although "a man of the world turned artist" there was only one thing amateur about his work, it was all a labour of love. Though easy to see Manet, Gavarni, Forain, Toulouse de Lautrec and even Degas as his heirs, it is difficult to trace his genealogy, though Rembrandt and Goya were obviously ancestors. It seems to me, especially in drawings such as "At the Cabaret," Guys owed something to his friend Daumier who, though three years his junior, was well established by the time Guys started his career as an artist, and it is curious the author omits to mention the influence of one upon the other.

Guys, who was as keen an observer as our Phil May, worked chiefly from memory, making his statement with amazing swiftness and surety. His method was to indicate the position of his figures with a few deft pencil marks, to flood in the principal planes with washes, finally finding his significant outline. However slight his sketch it was thus always complete as far as it went.

Guys had to content himself with peddling bundles of his inimitable drawings for a few francs or shillings apiece. He was never a draw with the people he drew. Doubtless his lack of popular recognition was due to the very cause that made him a real force, an outstanding figure and influence in the art of the middle of the last century. His contemporaries invariably dressed their ideas from the wardrobes of other days; they were "historical painters." So was Guys; but he, almost alone, saw that history was being made around him every day. He loved and served contemporary life. His fellows recognized him as a journalist but ignored him as an artist. Today, when most artists paint contemporary life, we cannot fully realize the courage and originality of a pioneer like Guys. But though he saw beauty in modernity he expressed it in the idiom of the old masters.

Born at Flushing in 1805, Guys in due course joined the French army which he left when about 25. What he did, beyond travel, between that time and the commencement of his professional career as draughtsman for the "Illustrated London News" in his early forties, is obscure. When an old man of eighty he was run over by a carriage (and what artist knew better how to draw a well-constructed carriage?) This ended his career, but he remained alive in a nursing home for another seven years. Three years after his death an exhibition of his work at the Georges Petit Galleries made him better known.

In his lifetime he was championed by Baudelaire, who had such a flair for recognizing unappreciated talent; for was it not he who saw before others the virtue in Wagner,

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in Méryon, in Whistler too? Baudelaire wrote a series of feuilletons in "Figaro" around Guys, who, at the express wish of the modest draughtsman, was referred to as M. G. These feuilletons, translated by Mr. Konody, who also contributes an introduction, form the letterpress of this volume.

The book, as are all the publications of our contemporary, is well produced and profusely illustrated. It is difficult to understand why the word "painter" is applied to Guys who was essentially a draughtsman. I regret, too, there is no index and no list of works. Prolific as Guys was it would surely have been possible to have appended a list of his works in public collections. The addition of these and a bibliography, however slender, would have made this a useful as well as an authoritative work on this artist for many years to come.

HESKETH HUBBARD.

LONDON PROMENADE. Written and illustrated by W. GAUNT. (London: The Studio, Limited.) 25s. net.

Despite the saying "Seeing is believing," eyes cannot always be trusted. You never can be quite sure. There are so many ways of seeing. And there are so many careless and unobservant eyes. Seeing is largely a matter of habit. The discoveries of the Impressionist painters caused the whole world to revise its habits of vision. It was as though it had awakened from a twilight sleep. Even now the public has an aversion from anything not visualized in its own accustomed way, especially when it happens to run counter to its notion of what pictorial interpretation should be.

An artist is known by his way of seeing. Mr. Gaunt has quickened his sense of vision through close observation of his quarry, and by a logical process of reasoning has found for himself a means of expression admirably adapted to the description of living forms in a state of movement. His free and fluent line is entirely appropriate to his purpose. He was not out to draw statues. A nose that moves along a line, a pair of leering eyes, a gabbling mouth, a figure indulging in a *danse nègre*, and the thousand other diversions that enliven our streets, are not to be expressed by a too scrupulous adherence to academic precision. But in spite of the example of Rembrandt and the influence of the "movies," the public has not yet acquired the habit of seeing life in motion. And life in the raw is a series of caricatures. That is why it is possible for Mr. Gaunt's vivacious and witty figure sketches to be misunderstood.

Mr. Gaunt is a lively Asmodeus who has not only lifted off the roof to expose some of our lighter indiscretions, but he has the gift of summoning up the dear ghosts of an age previous to his own and setting us longing for those leisurely days when life was free from hustle and from the rawness and roughness of modern manners. These drawings of the life of the street, the tavern and the music-hall are truly kinematic pictures, contrasted with a number of architectural drawings, conformably set up, and in some cases so admirably executed that they could hardly be bettered by Mr. Muirhead Bone himself. Mr. Gaunt is a virtuoso in the matter of drawing buildings.

In "Façades of Leicester Square," a view of the western side with its diverse types of architecture, the artist has brought the scene into an ensemble of singular beauty and harmony which only an eye possessed of vision could encompass. Here is the nicely-mannered

little "Studio" building sandwiched between the corner restaurant and the towering eminence of Thurston's, haunt of the billiard fan, and beyond, occupying the central site, the Georgian house where Reynolds lived, the simple dignity of which its pompous neighbours merely serve to enhance.

We have the old "Empire," sadly awaiting its demolition, now broken up and carted away, but leaving an inextinguishable memory, and on the next page the new "Empire," overtopped by the Queen's Hotel "defying," as the artist says, "every canon of architecture and shimmering in 'the light that never was on land or sea'—the kind of light that London provides." About London effects he writes with charming sensibility, even as he does about the poor puppets he loves to satirize. And here is the old Café Royal, relic of the sunset days of Queen Victoria's reign when life seemed all joy and mirth and which glow from afar through a rose-gold haze.

Mr. Gaunt's comments on this picture conjure up memories of hansom-cab days and of the old horse-bus, which, if it was slow in getting us to our scenes of nightly enchantment, was even more slow to take us home. And by way of contrast there is a table in the new Café Royal with five typical moderns, all of whom are catalogued and wittily commented upon in the text. The book is full of entertainment and is likely to become a valuable record of the life of our day, its distractions and diversions and its fast-changing environment.

GRANVILLE FELL.

MURAQQA - I - CHUGHTAI : The Paintings of M. A. RAHMAN CHUGHTAI, with the Full Text of *DIWAN-I-GHĀLIB* in Persian. (Lahore: Jehangir Book Club.) Second edition. 17 rupees.

For several reasons the book before us deserves to be praised and the producers encouraged. The artist is a Persian, and the issue of the book is a timely herald of the great Exhibition to come. The enterprise itself must have involved considerable labour and, with certain qualifications, has been well carried through. Perhaps it will be best to dispose of the negative points before commending the book to our readers.

True, the book makes no claim between its covers to be entirely the product of India, and the prospectus which accompanies it permits us to know that the principal colour-plates are reproduced and printed in Europe, and the binding is done in London. While hoping that one day Indian craftsmen may be able to produce, not only the drawings, but every part of the work, we can hardly agree to the claim that "this edition easily surpasses all such productions, elevating the level of fine book printing in Indian book production"; and when it is said at the head of the circular "No such book ever produced in India," we cannot refrain from asking: But was this book produced in India? Obviously, only in part.

Dr. James H. Cousins introduces the artist to the reader in five pages of poorly set large type, and Dr. Sir Mohammed Iqbal provides a foreword on art and the function of the artist. He surprises us by saying that "with the single exception of architecture the art of Islam is yet to be born—the art, that is to say, which aims at the human assimilation of Divine attributes, gives man infinite aspiration, and finally wins for him the status of God's representative on earth." This is rather hard



THE DESERT IN BLOOM

From *Muraqqa-i-Chughtai*, by M. A. Rahman Chughtai (Lahore: Jehangir Book Club)

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ST. VARLAAM OF KHUTYN AND HIS MIRACLES

Pskov School, middle seventeenth century

*From the Historical Museum, Moscow
By permission of Europa Publications, Ltd.*

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on Jalal ud Din Rumi, Sadi, Jami, and Hafiz, to say nothing of many noble passages of the Koran. And if Muslim painting is "not yet born," what, leaving out Bihzād and his peers, are we to think of Chughtai?

Happily, his work is before us and can be judged on its merits. The artist is still young, but has already the touch of a master. Of course he has seen all there is to see of models in East and West; they have penetrated him, and he has absorbed them as any really sensitive soul must do. He has also rejected much, inevitably. The synthetic result has a positive charm: variety, originality, delicacy, strength, imagination. He is thoroughly decorative, but sufficiently realistic; he avoids the grotesque development of some of his European confrères. Each of his designs directly conveys a meaning which has not to be sought for in over-weighted symbolism.

It is due to the poet that a word should be added on his behalf. Mirza Asad Allah Khan was of Turkish descent and was born at Agra in 1796; he lived mostly at Lucknow and Benares, and died in 1869. He was patronized by Mohammedan Indian princes and assisted by the Indian Government during an active career of study and creative work. He wrote poems in Urdu which sprang from the classical Persian poetry, and later, following the Persian models, he attained to a certain measure of fame in that medium, adopting the title "Ghālib."

Persian poetry from the first made great use of symbolical artifices, turning objective phenomena into religious and philosophical significance. The phases of human love were transformed into spiritual norms; "The Beloved" was a Divine name; the camel caravan and its route symbolized the spiritual journey heavenward; the draught of water at the well was a religious refreshment. Likewise the ship, the ocean, the sun and moon; the soul was a caged falcon; and the rose garden the place of mystical refuge.

Ghālib's themes, illustrated and interpreted by Chughtai, are immediately intelligible. His collected poems, here called "Diwan-i-Ghālib," contain short lyrics; for example, on "The Old Lamp," "A Serenade," "Around the Beloved," "The Brimming Cup," "The Wasted Vigil," "The Resting Place," "The Web of Life," and "The Extinguished Flame." "Life" in poetry and painting is a flickering flame resting in a lotus lamp floating on water.

"The Desert in Bloom," here printed by the kindness of the publishers, has for the observer an earthly charm and a heavenly meaning (see coloured illustration, p. 438).

Of the Persian text of "Diwan-i-Ghālib" we cannot speak so highly; the producers have followed tradition in using heavy decorative borders devoid of charm, which annoy by their stereotyped repetition and poor machining. There is a way to do these things which the Jehangir Club has not yet learned.

W. L. H.

LONDON LANES, by ALAN STAPLETON, illustrated with forty pencil drawings by the Author. (London: John Lane.) 15s. net.

"This book," says its author in his preface, "is an attempt to enumerate, name and describe, as far as possible, all lanes—old and new—of London"; and he continues: "I have discovered considerably over nine hundred names of these lanes, actually, at some time, or now, so called. Many are still in existence."

The book is manifestly a labour of love, for both the writing and the pencil drawings by the author breathe the quiet enjoyment that went to their making. The result is all that the author could wish, for both text and illustrations make pleasant "reading"—interspersed, as they are, with curious facts and quaint anecdotes, many of them concerned with misinterpretations of names. Thus, for instance, "Rhodeswell" for "Rogue's Well"; the "For Awls" for the "Four Alls." What these "Alls" are, the reader is invited to look up for himself. For those who like this kind of topographical history—and most people over, say forty, do—this is the kind of book they will delight in.

H. F.

MASTERPIECES OF RUSSIAN PAINTING: Twenty Colour Plates and forty-three Monochrome Reproductions of Russian Icons and Frescoes from the Eleventh to the Eighteenth Centuries. Text by PROFESSOR A. I. ANISIMOV, SIR MARTIN CONWAY, ROGER FRY, PROFESSOR IGOR GRABAR; with notes on Iconography and Style from materials supplied by Y. A. OLSUFIEV and M. S. LAGORSKY. Edited by MICHAEL FARBMAN. (Europa Publications, Ltd.)

No one who visited the exhibition of Russian paintings at the Victoria and Albert Museum last year can possibly forget it. The paintings one saw there were so unexpected, so entirely different from anything one had seen before, that the experience was almost startling. Vaguely Byzantine though the impression was, as a whole there were here refinements, asthetical and spiritual changes which caused us, who knew little or nothing of Russian religious feeling before, to become suddenly deeply interested. It is for such reasons that the "Europa Publications" book on the "Masterpieces of Russian Painting" will be welcomed by all, even by those who were not fortunate enough to visit the exhibition, for these "Masterpieces" contain a large number of admirable colour reproductions, in addition to the black-and-white illustrations, and excellent essays by the following authorities: Sir Martin Conway, who writes on "The History of Russian Icon Painting"; Mr. Roger Fry, who deals with "Russian Icon Painting from the Western Point of View"; Professor A. I. Anisimov, whose article on "Russian Icon Painting: its Bloom, Over-refinement and Decay" is particularly illuminating; and Professor Igor Grabar, who discusses in an instructive manner the "Scientific Restoration of Historic Works of Art." In addition there are Messrs. Olsufiev's and Lagorsky's notes on "Iconography and Style." The volume is ably edited by Mr. Michael Farbmán, who informs us that "the reproductions have been executed with the utmost care under the supervision of Mr. P. I. Yukin, the learned expert and artist-restorer of the National Workshops" of the Soviet Republic. The plate on p. 439, which is taken from the book, will show that Mr. Farbmán is not claiming too much for the "artist-restorer" whose ability as displayed in many of the originals was in itself a wonder.

There is no space here to enter into details of criticism, but the following paragraph from Professor Anisimov's essay furnishes, in spite of its brevity, a helpful key to a general understanding of Russian painting.

"Owing to the comparatively limited number of principles of construction, the artist was forced to make the most of the possibilities offered by colouring, and actually did make the most of them. In power and intensity of colour, in the general depth of tone, icon

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painting may almost be said to surpass every other branch of the art of painting. The painters of the early Russian icon disclose the true nature and fundamental properties of every colour, and achieve their purposes by the most daring colouristic combinations. The lover of the elemental power of painting, i.e. colour, cannot but love icon painting; for its achievements are chiefly based on that very power."

We have only one criticism to make: the volume should have had an index.

MASTERS OF THE COLOUR PRINT—8. Hokusai. (The Studio, Limited.) 5s. net.

The eighth number of the "Studio's" "Masters of the Colour Print" is devoted to Hokusai, Hiroshige having already been the subject of number six of the series. We mean no discourtesy to the other artists whose works have made up the remaining six when we say that these two Japanese woodcutters, or, strictly speaking, designers for the woodcut, are aesthetically on a much higher level than the rest. The reason is probably because the others, Elyse Lord, J. R. Smith, S. Verpillieux, W. Giles, Debucourt, Bresslern Roth, though of different periods and different nationalities, are all Europeans, which means that they see primarily "objects," whilst the Japanese, in common with their teachers, the Chinese, see "ideas." For example: the idea of water taking the "shape" of a waterfall, of rain, of a wave; the idea of a mountain taking the shape of the "Fuji" in thunder and lightning or in sunshine or in rain. They see the idea of fire and smoke taking shape in a landscape which gives the idea of winter—by its shapes. They do not deal with facts except in relation to the one concrete fact—their picture or their print. Hokusai's eye for this one concrete fact was amazing. We may not know the subject of his picture, we may have "no idea" of its story, but its æsthetic "idea" is there before us with absolute certainty; so surely are shapes and colours organized. Hence—in the absence of the originals—one is grateful for this admirable selection from his *œuvre* and for Mr. Salaman's biographical note.

We have only one criticism to make. We think it would have been better if the prints had not been "trimmed" so closely; the transition from the print to the paper on which it is mounted is too harsh and rather interferes with the "values."

RUBÁIYÁT OF OMAR KHAYYÁM. The First and Fourth Renderings in English Verse by EDWARD FITZGERALD, with Illustrations by WILLY POGANY. (George Harrap & Co., Ltd.) 15s. net.

We like this book immensely; but to be quite frank we like it because of Omar, because of Fitzgerald, and because of Professor Saintsbury who has written a brilliant and incisive Introduction, but is not mentioned on the title-page; one wonders why? We like the illustrations by Mr. Willy Pogany also, or, at least, some of them. To be precise: we appreciate greatly the page decorations in black on a gold ground. The severity of black and gold, more especially where it is used for pure ornament, is delightful; our only suggestion here is that possibly a dark blue would have been more "Persian" in feeling. But the colour-plates, pleasing enough in a superficial manner are—the artist must forgive us for this harsh

criticism—all wrong. Omar was a philosopher, he was not a red-plush hedonist; and Fitzgerald's poetry is not only remarkable for its sympathy (or, as they say in German, its "Einfühlung") with the very soul of the original; it is also subtle. Mr. Pogany's illustrations are very pretty, but they are not subtle. Neither Omar nor Fitzgerald sink to the level of the merely pretty. There are some quatrains in Fitzgerald's "Omar" that should be listened to standing, and with bared head. Some commentators indeed have felt this to such a degree that they have endeavoured to play hanky-panky with it in the same way in which theologians have played with the "Song of Songs." If that be wrong there is, nevertheless, what Professor Saintsbury calls "a background. . . a sort of backbone of stately melancholy to the whole 'Eclogue.'" Mr. Pogany's illustrations are lacking in this backbone, and so it falls into the category of "handsome gift-books," which seems to be the usual fate of illustrated "Omar Khayyáms."

H. F.



WITH TURNER IN VENICE, by A. J. FINBERG. Illustrated with 45 reproductions in colour and collotype of oil paintings, watercolours, and pencil sketches of Venice, by J. M. W. TURNER, R.A. (London: The Cotswold Gallery.) 4 guineas.

If you are anxious to be "in the swim" you will probably have not much good to say about Turner; he is *démodé*. He, especially when he is at his best, is at his worst from the modern point of view; he lacks definition; he is sentimental; he is—well, one could prolong the enumeration of his deficiencies from the "modern" viewpoint *ad infinitum*. Much that is said against him can truthfully be said against him, and Mr. Finberg, that indefatigable *defensor fidei Turnerianæ*, says it when there is occasion. This fact makes "In Venice with Turner" delightful reading, if by "reading" we may also mean the perusal of the illustrations. Mr. Finberg makes us feel as if he and Turner had kindly invited us to join them in their tour of the incredible city. We become intimate with the great master—for that, whatever may be said about him, he was and remains; and Mr. Finberg, who apparently knows Venice as well, or perhaps better than Turner did, provides the connecting links between the painter and his and our own times. Two examples may be given of the quality of Mr. Finberg's service.

"It is certainly surprising to find that Turner's first paintings of Venice were produced thirteen years

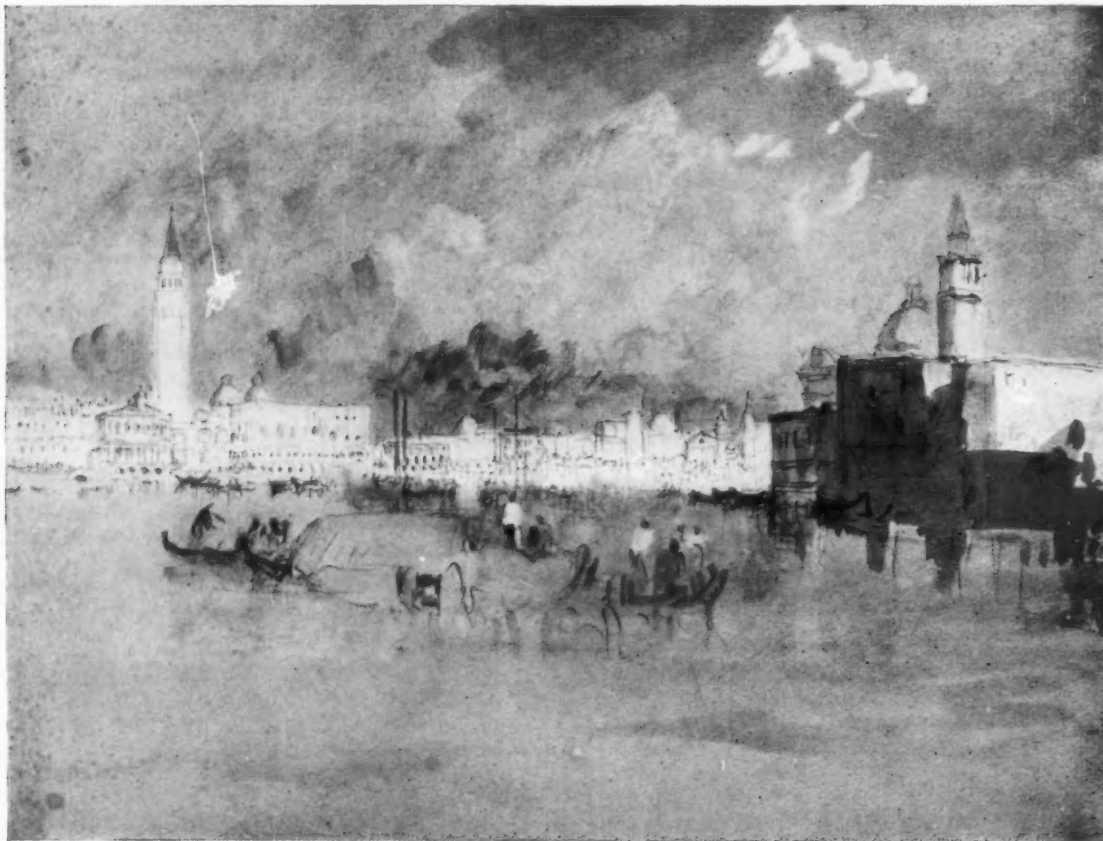
Apollo: A Journal of the Arts

after he had seen the city." Mr. Finberg, after verifying this statement, seeks to account for the fact as follows:—

"But when we have satisfied ourselves that Turner did not visit Venice between 1819 and 1833, we begin to wonder what could have aroused his dormant interest in the city. I think Byron's fourth canto of 'Childe Harold' must have had a good deal to do with it." And then comes Mr. Finberg's explanation, which makes not only Turner but his times live for us again—for a moment.

It is good that Mr. Finberg speaks in the first person plural, thus including himself amongst the critics, otherwise his remarks about the Impressionists might seem unwarrantably sarcastic; but the value of his criticism lies in that admirable phrase, "the magnificent unsophistication" of Turner's mind.

The book is beautifully printed and "got up." The only criticism as regards the reproductions one might make is that it was injudicious to reproduce the oil paintings with their frames, for the simple but good reason



VENICE FROM THE LAGOON.

Watercolour, Fitzwilliam Museum, Cambridge.

From *With Turner in Venice*, by A. J. Finberg (The Cotswold Gallery)

The other passage concerns Turner's "Impressionism," which should be read in its entirety (on pp. 136-7), but from which three sentences may be quoted as specially significant.

"The Impressionists reduced painting to a purely optical process; they eliminated feeling and knowledge; and they made the wonderful discovery that human beings do not see objects, but only light and air. Therefore, we argue, Turner was trying to do the same thing. In this way we fail to catch even a glimpse of the magnificent unsophistication of his mind and blind ourselves to the special and peculiar beauties of his work."

that the frames are much more obviously three-dimensional than the canvases and their pigments.

ILLUSTRATIONS TO THE CATALOGUE OF THE NATIONAL GALLERY, Trafalgar Square, London. Vol. I—Italian Schools. Printed for the Trustees. 5s. net.

In his preface to this new edition the Director of the National Gallery explains: "The issue of Volume I is becoming exhausted, and since 1923 some eighty-three pictures of the Italian schools have been added to the collection. The present issue therefore is, apart from necessity, due; and the opportunity has been taken to

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THE RIALTO FROM THE FONDAMENTI CAVALLI

Pencil sketch by J. M. W. Turner, R.A.

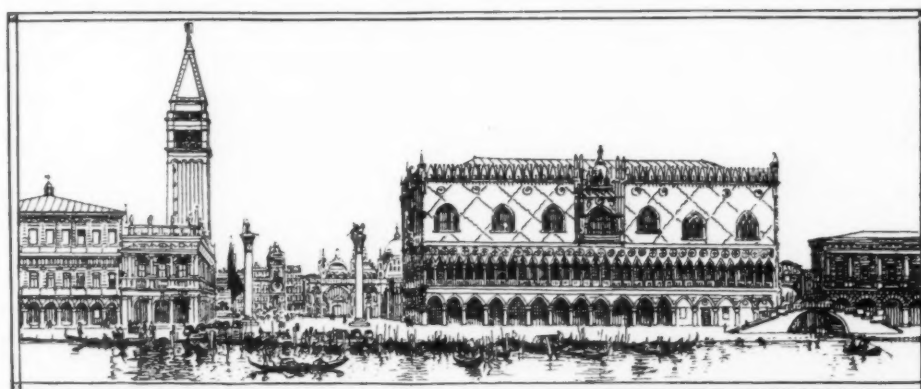
Pages 48 and 49 of the *Milan to Venice Sketch Book*

make the reproductions, with few exceptions, complete. The blocks have been carefully revised and many new blocks made. The paper is of better quality, and the prints are finer, though for the student they cannot take the place of good photographic prints."

Most of the reproductions are good, and in some cases, as, for instance, in Correggio's "Heads of Angels," give the reader more information than the pictures *in situ* do. There are, nevertheless, still a good number of blocks manifestly done from inferior photographs, and therefore not as satisfactory as they might be; for example, and at random: Tintoretto's "Morosini," Lo Spagna's "Agony," Veronese's "St. Nicholas," Filippo Lippi's "Annunciation," etc. However, these are minor matters. But there is one point we would like to make. The usefulness of issuing a complete volume of illustrations is, for the student, undeniable. But as the director himself points out, these illustrations cannot take the place of "good photographic prints." The use

to the student is, in fact, confined to: (a) completeness; (b) blocks of a size sufficient to show the general design of the picture. For that purpose a block of even 3 in. only would be sufficient and would make it possible to reduce the cost of production considerably. On the other hand, the general public who want a "Souvenir" are not interested in completeness, but gain much more pleasure, and incidentally instruction, from comparatively large-size blocks. They would doubtlessly prefer fewer, but better, illustrations. It seems a pity, for instance, to have here a comparatively large block of Correggio's "Our Lady of the Basket," which is a small picture, and a comparatively small block of Uccello's "Rout of San Romano," which is a large picture. Moreover, from the point of view of the general public, the volume necessarily includes a large proportion of pictures which have for them no interest.

The question is whether the scheme has not fallen between two stools.



THE DOGE'S PALACE

By J. M. W. Turner, R.A.

From *With Turner in Venice*, by A. J. Finberg (The Cotswold Gallery)

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THE NATIONAL GALLERY: A Room to Room Guide, by TRENCHARD COX. (London: Faber and Faber, Ltd.) 12s. 6d. net.

Years ago, wearied by incessant perambulations of the Museum Town, Florence, we dropped into a seat in the Pitti Gallery and watched for a while other visitors. There they were, the tourists, Baedeker in hand, looking first at the number on the picture, then at the page in the book, and so they moved from number to number rapidly, several with pencil in hand, "ticking them off." Thus they could prove they had *seen* the pictures.

It is for such, or at least for very nearly such, that this "Room to Room Guide" appears to have been written. But we cannot truthfully say that we appreciate the guide's standpoint. At one moment he seems to assume that we are all artists passionately interested in the science of composition, in the problems of S curves, and horizontals and verticals; the next moment he gives us little anecdotal facts; now we are treated to an inventorial description of a picture which is before our eyes and, therefore, does not need it; anon we are given some extraordinary comment such as this—in reference to Spinello Aretino's "Fall of the Rebel Angels": "All the pigments are broken up and the surface of the picture is uneven, for St. Michael's halo and those of some of the angels are raised in thick gesso. This method of obtaining dramatic effect finds an echo in the more recent efforts of the 'Pointillistes,' who aim at inducing an atmosphere of excitement by means of spots or strokes of colour." What can this mean? Or, again, of Jan Vermeer's of Delft "Lady Standing at the Virginals," which is praised on account of his accurate rendering of cubic measure which any surveyor could calculate, it is asserted: "In its perfect poise of light and colour the picture has a somewhat Oriental effect. This may have been due to a caprice of Vermeer's genius, but, again, as in the case of Fabritius, it seems likely that the increasing popularity of Chinese porcelain and its imitation by the potters of Delft were, to some degree, responsible for the feeling of *Chinoiserie* which pervades Dutch cabinet pictures." It seems difficult to follow this argument. The "Lady at the Virginals" is so solid in space, and has so little of *Chinoiserie* in her chamber, that one is simply bewildered.

It should, however, be conceded, in fairness to the author, that he does occasionally make helpful and suggestive remarks; but too often his comments appear obscure or irrelevant.

LETTERING OLD AND NEW: A Collection of Drawn and Printed Letters of many types and forms. Edited by HERBERT HOFFMAN, and translated by PROFESSOR W. E. WALZ. (London: B. T. Batsford, Ltd.) 32s. net.

Whether from modesty or a printer's error the editor's name does not appear in this book or the names of his collaborators, which we learn from an advertising prospectus.

The volume covers a wide field, and by going farther back through historical times might well have been more bulky. But perhaps it was well to begin with the fourth century of our era with manuscripts of that date. With the Irish Minuscule of the eighth century (of which many specimens exist in Continental universities and libraries), we meet with real beauty for the first time, and

seem to detect Greek influence or Scandinavian, which is perhaps derived from Greek models. The Anglo-Saxon Minuscule dated A.D. 1204 is germinal Gothic, which was definitely found by the thirteenth and fourteenth centuries (as our recent articles on the Manesse Codex and the Bedford Book of Hours show). If the Irish can be traced to Greek, to what original does the German Gothic point? The Italian semi-Gothic of the sixteenth century is, perhaps, more easily readable, though not so noble.

Printed types, as we know from our earliest books, were first cut in close imitation of manuscript, though they were poor copies of the masterly style of the hand. The first movable types were Gothic, and remained so for some time, with transitions. At length, with the movement to Italy, the older Roman classical inscriptions began to be adopted as standard. Aldus Manutius of Venice was one of the earliest to print in this style. Henceforth Roman and Gothic contended for the mastery, with italic intervening, derived, we believe, from Greek originals written in Italy. No specimen of italic is given in the historical part of the book.

At length the collaborators desert us and leap towards modern designed alphabets imitating the Greek uncial, the Irish uncial, and the Gothic script. The rest is almost entirely German until (like Germany herself) we came to "constructed" letters and freaks, beloved of advertisement writers and posters, and their name is legion.

W. L. H.

THE DUCHESS OF MALFI AND THE WHITE DEVIL. Two plays by JOHN WEBSTER. Illustrated by HENRY KEEN. (London: John Lane.) 21s. net.

THE CONFESSIONS OF AN ENGLISH OPIUM EATER. By THOMAS DE QUINCEY. With illustrations and decorations by SONIA WOOLF. (London: John Lane.) 21s. net.

THE HISTORY OF TOM JONES. By HENRY FIELDING, Esq. With illustrations by G. SPENCER PRYSE. (London: John Lane.) 35s. net.

These three sumptuously printed books have this in common, that they are all reprints of English classics and that they are all illustrated. In this respect there is a great variety in conception and execution as demonstrated by the three artists in question; nor can there be any doubt that Mr. Henry Keen has the justest conception of what a book-illustration should be. His "pictures" are manifestly pen drawings done in a technique which vaguely represents engravings. They go well with the text. Miss Sonia Woolf's look as if they had been drawn with lithographic chalk; they may even be lithographs, though in these days of remarkable photographic process reproduction one cannot be dogmatic. They, too, go fairly well with the printed text in virtue of their greyness. Mr. Spencer Pryse's vigorous work, however, can hardly be regarded as book-illustration proper. He paints pictures and designs black-and-white brush drawings, the latter slightly suggesting lino-cuts, which however are not adapted to the type. There is in fact a clash between these two methods of illustration which from the strictly typographical point of view is not æsthetically justifiable. However, as Mr. Pryse's work has the robustness of "Henry Fielding, Esq.," they make up on the swings what they lose on the roundabouts.

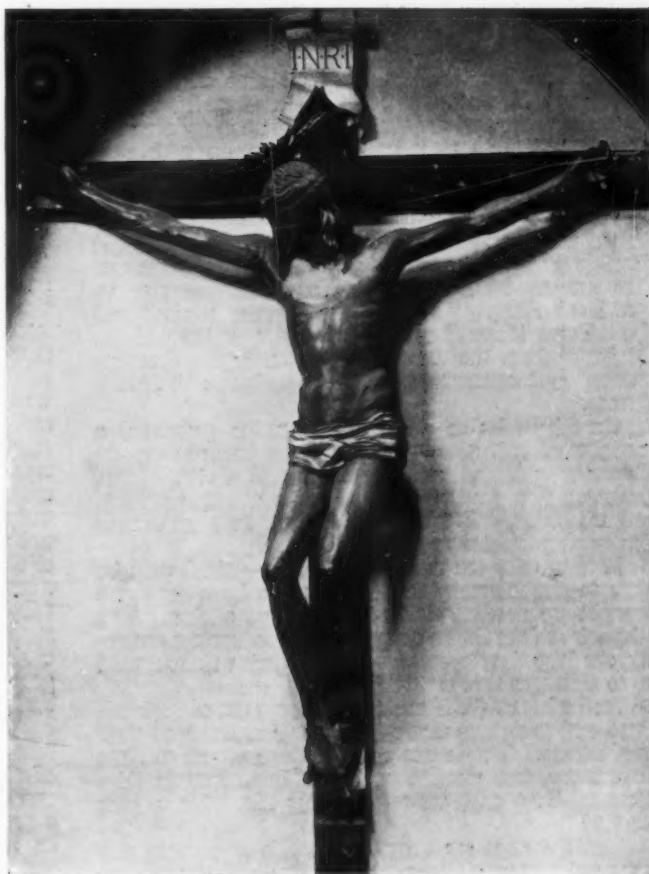
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ETCHING AND ETCHINGS: A Guide to Technique and to Print Collecting. With reproductions of 238 etchings. By FRANK L. EMANUEL. (London: Sir Isaac Pitman & Sons, Ltd.) 30s. net.

This is a complete manual of the etcher's craft written in a clear "hand-book" manner and calculated to be of the greatest use to the budding craftsman and of absorbing interest to the collector interested in etching for etching's sake. Mr. Emanuel includes in his book the work of the reproductive, or, as he calls them, the "translator etchers," of whom he tells us that they "are a class which is practically extinguished, for photographic processes serve the purpose that they fulfilled far more cheaply, far more expeditiously, and far more accurately—yet far less artistically." It is not easy to understand in what the merit consisted that he calls "artistical," but which should probably be technical, since it is for "etching pure and simple" that he praises them. However, those who are more interested in etching as an end than as a means will derive the greatest pleasure and benefit from the study of this volume. It is exhaustive and especially interesting on account of the large number of craftsmen the author has illustrated and thus helped to rescue from oblivion. Amongst the best of these—even "artistically," that is to say as artists rather than pure craftsmen—we mention, for instance, J. Veenhuysen (1682), J. A. Klein (1818), Villeveille (1850), Chiffart (1879), the latter not well represented, and Edwin Edwards. He tells us that "Mrs. Edwards came to be acknowledged as the second finest printer of her day." If that be so we can only say that the etchings printed after her husband's death—or at least those that we have seen—were conspicuous for poor printing! However, these are minor matters. As a reference book Mr. Emanuel's volume will be of great assistance to future investigators of the history of the craft.

THE REPUBLIC OF SIENA, being Part II of the Renaissance in Italian Art, with Analysis of Artists and their Works in Sculpture and Painting, by SELWYN BRINTON, M.A., F.R.S.A. Third edition. (London: G. Bell and Sons.) 5s. net.

Though Mr. Selwyn Brinton's "Renaissance in Italian Art" is not exactly a publication for *οἱ πολλοί*, the different sections of it have repeatedly called for new editions. The latest of these is the third edition of Part II: "The Republic of Siena." At this date we need hardly review the volume in detail. Its merits are obvious: they consist in accuracy of information, reference to political history, so that the story of Siennese art becomes an account of actualities rather than a mere æsthetico-historical record; furthermore, admirable illustrations—twenty-four of them—and including less familiar works, and, finally, "handiness"; that is to say, the book is of a convenient size for the traveller, and the arrangement of the text helps him to find the information he may want at the given moment without trouble.



CRUCIFIX CARVED IN WOOD

By Filippo Brunelleschi

From *The Republic of Siena*, by Selwyn Brinton (G. Bell and Sons)
(See below)

That Siena should connote an especially attractive branch of Italian art—more charming and perhaps feminine than that of the neighbouring more robust, virile, and intellectual Florence—is an additional attraction, as is also the enthusiastic foreword by Senator Corrado Ricci.

ART AND ARTISTS: DRAWING, PAINTING, ENGRAVING, by W. E. SPARKS. (London: Thomas Nelson and Sons.) 10s. 6d. net.

This book is a kind of survey of drawing, painting, and engraving, from prehistoric times down to Whistler. The author has worked out a kind of *appliqué* pattern by fitting together isolated specimens of art, important as representative of the various arts he discusses. The book which, as the preface explains, "is meant for those who like pictures, but take little interest in the questions that vex the expert," is fully illustrated, both in black-and-white and in colours.

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RED MAGIC: A collection of the World's Best Fairy Tales. Edited by ROMER WILSON, with illustrations by KAY NIELSEN. 1930. (Jonathan Cape.) 7s. 6d. net.

We have heard of black magic and white; now Mr. Romer Wilson and Mr. Kay Nielsen have introduced us to the green and red varieties. There is no need for alarm. "Red Magic" has nothing to do with Bolshevism, although it may be surmised that the cult would very much like to know how to do all the clever things reported in this book.

On the literary side all has already been said that is possible about the stories which are familiar to grown-ups who are no longer young. We cannot presume to "review" Æsop's "Fable of the Country House" and the "Town House," or "Blue Beard." "Bel and the Dragon," from the Apocrypha, is an appropriate inclusion and contrasts well with Dickens's "Child's Dream."

On fairy tales as a class we may be permitted a reminiscent reflection. Having been brought up on Grimm's goblins, all others seemed futile. Hans Andersen was much too subtle to be directly exciting, and we switch off when the B.B.C. lady introduces Christopher Robin.

If fairy tales are really for children—which may be open to doubt—many of them need to be revised and brought up to date each succeeding generation. The fairy tales of the future must surely introduce the motor-car, the fairy bicycle, and the scooter; their writers should go to Gamages for inspiration.

And what of the illustrators? Some are so sophisticated and grotesque that no child will understand their productions. We do not wish them to return to Kate Greenaway, but we like a little realism even in fairy pictures. This said, we ask whether Mr. Nielsen goes too far?

The drawings are unequal, but this may mean that some are very much better than others; indeed, some are so good that it is hard to understand why all do not come up to their level. Decoration overdone with detail often loses its decorative power, and the present artist's simple efforts are his best. "The Six Swans" and the "Cat in the Well" are examples. It is in colour that the illustrator excels, and shows the brush to be mightier than the pen. "St. George and the Dragon" is a superb specimen of strength and delicacy combined.

W. L. H.

THE RED LILY, by ANATOLE FRANCE. Translated by WINIFRED STEPHENS: with illustrations and decorations by DONIA NACHSHEN. (London: John Lane.) 16s.

The illustrations to this edition of Anatole France's "Red Lily" are *modern*; that is to say they are done more or less in the Rutherston-cum-Nash technique and manner and therefore go admirably well with printed page; though the printer on his part might have tempered his chapter initials to the illustrations which are—quite properly—shorn of heavy blacks. Miss Nachshen's ideas are witty and her design nearly always successful. A pleasant book to handle. Incidentally, someone was complaining in the daily press the other day because so many modern books are bound in black. This has a black and gold binding and its effect is admirable.

FOREIGN REVIEW SECTION

BY KINETON PARKES

LES XYLOGRAPHIES DU XIV^e ET DU XV^e SIÈCLE AU CABINET DES ESTAMPES DE LA BIBLIOTHÈQUE NATIONALE, par P.-A. LEMOISNE. 2 vols. Large 4to. Vol. I, pp. 178 + plates lxii. Vol. II, pp. 148 + plates lxxviii. Sewn. (Paris: G. van Oest.) 1927-30.

The richness of the store of early engravings in the Print Room of the Bibliothèque Nationale at Paris is abundantly manifested in this splendid publication. It has the advantage of being the work of the keeper of the prints, who has devoted time and love to the arduous task of seeing such a work as this through the press. The first volume was issued in 1927, the second and concluding in 1930. Long and laborious the mere mechanical work must have been, because there are 130 plates, large and small, the largest being no less than 19 inches by 14. Most of them are in colour, and it is evident that the reproduction of the originals has been a matter of the most pious care. Much has been printed on the subject of early wood-engraving, but the authoritative work has yet to be published. This book has no pretence to be a history of the subject, but its introduction of twenty-five pages is a basis for such a history. Further, the 300 pages of notes, fully setting forth the subjects themselves, their physical states, and all that is known or may reasonably be conjectured concerning them, are of great value to the general history of engraving, and so far as this particular Paris collection is concerned are invaluable.

The collection itself is largely that of Michel Hennin, who was born at Geneva in 1777 and died in 1863, a man of affairs who had exceptional opportunities as a collector and indulged them fully. The Hennin collection was a great accession to the Bibliothèque Nationale, raising its print collection by two gifts to an importance it had never enjoyed before and has not been seriously assailed since, in this particular. In the 1830's forty-five coloured wood-engravings of the fourteenth century were valued at 431 francs and 58 of the fifteenth century at 477. Today, their value cannot be estimated. As they appear in these most excellent reproductions, the coloured wood-engravings of the whole Cabinet des Estampes, so far as colour is concerned, fall into the group of which the items were printed in colour, and those which were coloured by hand. Another grouping is that of their method of production from the wood block, either rubbed by a flat polished piece of bone or ivory, or impressed in a machine. The frotton or rubbing process is that used for most of the early prints; the machining process came later when the printing press was invented and block books with engraved lettering as well as pictures formed the page. With these periods the work deals. The author considers that the "Christ on the Cross," plate i, is the oldest engraving in the Cabinet des Estampes, and further that it may be the oldest coloured wood-engraving in Europe. This, if true, dethrones the "Crowned Virgin and Child" of the Cabinet, given as plate iv, as well as the "St. Christopher" of the Rylands Library, whose date was believed to be 1423, and disposes of the claim of the "Virgin and Child with Saints" dated 1418 in the Print Room at Brussels. Block-printing is one of the most ancient of the arts in the East, as applied to silk and cloth; but what we now understand as true engraving

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and its printing on paper dates only in the second half of the fourteenth century. To these years but few of these prints belong; to the first half of the fifteenth century the majority of them belong, for the art of printing from blocks was rapidly spreading in Europe and preparing the way for the printing press and for type, for printing from types and from wood blocks is the same process. The first reproduction from the press given is "Le Bon Pasteur," a print in bright colours, the figure flanked by panels of lettering and the date supposed may be from 1460 to 1470, and on paper with a water-mark of grapes. The latest press-print reproduced is the very large "Passion," in which many figures and many houses are depicted in many highly coloured attitudes and scenes. This belongs to the last years of the fifteenth century, and is sophisticated and pictorial. The naïveté of the middle of the fourteenth century has entirely disappeared during its 150 years dissemination over Europe.

The bibliography, or bibliographical summary, runs to twelve pages, and is in chronological form, the earliest date being 1758. There are some omissions of importance: W. J. Linton's "Wood-Engraving," published by Bells in 1884, and more serious still, his "Masters of Wood-Engraving," published by himself at New Haven, Conn., in 1889. These, and especially the latter, seeing that they are, incidentally, the work of a master of the craft, should have appeared.

NICHOLAES BERCHEM, EIN VORLÄUFER DES ROKOKO, von ILSE VON SIEK. Octavo, pp. 4 + 70 + plates 35. Linen. (Berlin: Deutscher Kunstverlag.) M. 10. 1930.

This is a welcome book on an artist who, well known throughout the world, has been but little treated of in art literature. His paintings, drawings and etchings are very great in number; his landscapes are among the best of his period. He was born at Haarlem in 1620 and was instructed by his father in painting as well as by Van Goyen and one or two others. His landscapes are full of figures; he did many figure paintings and his work is well in advance of his time, precluding rococo in his decorative pieces; treating in a fine bold manner, but a manner somewhat restrained for his time, large classical pieces. His figure-drawing in these is excellent, but his draughtsmanship is better displayed in the drawings which are to be found in the Albertina, Vienna; Print Room, British Museum; the Teyler Museum at Haarlem, and elsewhere. His pictures are at the Dresden, New York, Leningrad, Amsterdam, and The Hague art galleries. Further, his works are known to print collectors through the medium of John Visscher's engravings. Berchem was one of the Dutch artists who carried ideas and style into Italy and was himself influenced by the current Italian styles. He seems to have made two journeys into Italy as Dürer did some century and a half earlier. Whether his travels account for the vagaries of his name and signatures cannot be definitely stated; but, born Nicolaas Claasz, or Claes, he signed C. Berchem, C. P. Berghem, C. Berrighem, and N. Berchem, with a further variety of monograms. These signatures are given usefully in facsimile in this book. All that is known of Berchem is related here; but biography and criticism fill no more than fifty pages, but they are packed and the book is to be welcomed as the authoritative work on this esteemed artist.

ARS AMERICANA I.—L'ARCHÉOLOGIE DU BASSIN DE L'AMAZONE, par ERLAND NORDENSKIÖLD. Quarto, pp. viii + 72 + map + frontispiece and plates lvi, 6 in colour. Sewn. (Paris: G. van Oest.) F. 350. 1930.

Seeing that the Amazon Basin has a drainage area of two and three quarter million square miles, it would seem that the smallness of the archaeological exploration devoted to it is somewhat disproportionate. Mr. Anstey in one of his books referred to the Greek father renowned in his city whose infant daughter's funeral was attended by a large concourse out of compliment to him. He apologized for bringing so small a corpse before so large a gathering. Here is a small book on an enormous subject and yet it



FUNERARY URN

From Pacoval

In the National Museum, Rio de Janeiro

From *L'Archéologie du Bassin de l'Amazone* (Paris: G. van Oest)

is a great book, for it is produced in a lavish way, its illustrations are many, its information generous, and its arrangement admirable. It is, moreover, the first volume of the series "Ars Americana" which is to be issued side by side with the now very well-known "Ars Asiatica" of the same publishers. It is a handsome venture and deserves the support of all art lovers and archaeologists. Its author is a high authority and professor at the Gothenburg University and curator of the museum. For the series a committee of publication has been formed, including archaeologists of Buenos Aires and

Apollo: A Journal of the Arts

Rio de Janeiro as well as Berlin and Paris, all of whom are specialists, as is Erland Nordenskiöld.

The bibliography shows that the subject of the Amazon Basin awaits development. Only some fifty entries are included, and most of these denote articles in the publications of the societies rather than separate works, and not more than half a dozen are in English. The notes to the plates are necessarily short, for the objects depicted are in most cases very simple. There are idols and other figurines in which the human form is the basis, and grotesquerie often the result of the primitive mentality which imagined and formed them in clay crudely painted, and sometimes with a pattern. The human figure, too, is exploited for urns, even for funerary urns, but these are more usually geometrical in shape as well as in ornament. Many vases and cups are illustrated, some of them approaching those of Europe in shape, and it may be said more nearly than those of Northern America. The approach to naturalism is very crude, the human figure, animals and birds being treated in the vaguest fashion. But however vague, the shapes resulting are often very jolly, their forms providing quite ornamental pieces in which there is no crudity but plenty of suggestion. The plastic of the vases, urns and cups is admirable, but the carved pieces in stone and jade are essentially crude and far below the incised and painted moulded objects. This might be inferred from the character of the vast tract from which the objects are derived. From this tract, by means of the incentive to further exploration afforded by this highly important volume, it may be expected that greater riches of primitive South American art and craft will be forthcoming.

DIE WERKE HANS HOLBEINS IN BASEL, von H. A. SCHMID. Crown 8vo, pp. 92, illus. + plates 16. Sewn. (Basel: Benno Schwabe.) F. 2.50. 1930.

This is a welcome publication adding to the knowledge of Hans Holbein the Younger both as to his life and his art, particularly with regard to his associations with Basel. Two pages give information concerning Ambrosius Holbein which is also to be welcomed. The brothers left Augsburg—where probably they were born—in 1515 for Basel where their father's work was well known. They were very young, for Hans was born only in 1497, so that they were not able to enrol in the artists' guild of the city. Hans began his artistic life with an important work in book illustration, the "Encomium Moriae" of Erasmus, which is in the Basel Museum, where greater works of the artist are to be found, but none greater than the famous Burgomaster Meyer altarpiece at Darmstadt with its admixture of South German and Italian styles. Hans was very precocious, and at the age of 26 produced the interesting portrait of "Erasmus Writing," now in the Louvre, the drawings for which are perhaps the most interesting of all those in the Basel Museum. The artist was a wanderer and often left his wife in Basel while he went in search of artistic and other adventures, to return, however, time after time, the last time in silken raiment. For after his second sojourn in England he had become successful and rich, but he died of the plague in London in 1543 at a lamentably early age. But this brochure is mainly confined to the youthful work and to the work which Holbein managed to accomplish in Basel, and other cities not so far away, on his return visits. These

included not only easel paintings, but wall decorations, interior and exterior, some of which still exist though often restored. In addition there are, in the collections at Basel, drawings and woodcuts; and of all these an index is given, so that the book is a first-rate guide to its subject.

CONSTANTIN GUYS, par JEAN-PAUL DUBRAY. Pot 8vo, pp. 64 + plates 60. Sewn. (Paris: Les Editions Rieder.) F. 20. 1930.

Born of French parents at Flushing in 1802, Guys lived and worked through a varied period in French history and died in 1892. He has not been written of to any great extent, but his fame was never in question. As early as 1863 Baudelaire made him known in the "Figaro" as a painter of modern life; later he has been the subject of essays by Roger Marx, Armand Dayot, Gustave Kahn, and J. Meier Graefe. He has not the honour of a mention in the "Encyclopædia Britannica," although his work has been known in England since his quite early drawings. This book by Jean-Paul Dubray is therefore all the more called for as it has been awaited so long. It is an interesting book, more from its style and criticism than from its eventfulness. It is an emphatic and confident style; its author says the Empire was a monstrous error, but it gave Guys the opportunity of exercising his amazing faculty for depicting real life. He was one of the first of the realists and one of the greatest, but not the cruellest. He fixed for posterity the atmosphere and spirit of the period. His men and women are dated, surely, inevitably, as graphically as their absurd clothes. But the absurdity of them is redeemed by the art of Guys, with truth and without satire.

PICASSO, par HENRI MAHAUT. Small 8vo, pp. 14 + plates 32. Sewn. (Paris: G. Crès.) F. 10. 1930.

A preponderance of cubisms and distortions in the illustrations of this slight sketch of the Spanish modernist leader does not throw any doubt upon his real accomplishment as a draughtsman. His realistic nudes and other studies from life, despite their lack of academic beauty, show that the artist really feels the organic in Nature. It might be that ennui accounts for some of the distortions, and a distorted imagination for the cubist frivolities that have led so many astray since they were perpetrated. It is comforting to think, however, that those who could be thus led astray were not precisely a herd that was worth shepherding. Picasso has done harm only to this extent; to artistic truth his contribution has been considerable.

WATTEAUS FÊTES GALANTES UND IHRE URS-PRÜNGE, von MUSSIA EISENSTADT. Octavo, pp. vii + 196 + plates 15. Sewn. (Berlin: Bruno Cassirer.) M. 8. 1930.

This is a very ingenious and entertaining study, based on a large bibliography of both literature and painting, a considerable part of which consists of books published in the present century. The eighteenth century has an irresistible and growing fascination for the twentieth, the cause of which is the coming, not of the age of reason, but the age of machinery, of science, of precision. Artificiality as a fine art has been lost for 200 years, but interest in it

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has now revived, in face of the fact that we can now regard it with that artificial interest which we feel and know to be its proper investment. The age of Watteau believed in it and lived it, however much the philosophers knew concerning it. The Courts indicated to the people that they were not to be taken seriously, with what tragic results we now know. But it was fine comedy that preceded the tragedy, and a good idea of the spirit which prompted it is conveyed by the frontispiece of this book, "La Carte du Tendre" from Mademoiselle Scudéry's "Clélie" of 1657. On the north this map shows the "Unknown Land" and this is separated from the known by the "Sea of Danger." Out of this flows the wide easy flowing river of "Inclination" between which and the "Lake of Indifference" châteaux raise themselves; châteaux of indiscretion, perfidy, complaisance, generosity, frivolity, negligence. Not wholly venal, however, for on the other bank are to be found the abodes of tenderness, friendship, assiduity, sensibility and submission. This map is a mirror of the ways of the world to which it was published and those which followed it; and not a mirror only but a symbol. Watteau was the supreme interpreter of this joyous and sometimes thoughtful life, the master of all its light ways and subtle meanings; and it is a good and a happy thing that the origins of the work of Watteau and those like him, but less than himself, should be so well understood and treated as they are in this desirable volume.

GESCHICHTE DER DEUTSCHEN KUNST, von GEORG DEHIO. Large 8vo, 2 vols., pp. 375 + pp. 275 + illus. 500. Linen. (Berlin and Leipzig: Walter de Gruyter.) 4th ed. M. 35. 1930.

The popularity of this work is denoted by the fact that it is the fourth edition, the first having been published in 1918. There is no doubt but that art history has an immense number of readers in German; there are more art histories being published in Germany than elsewhere. Some are erudite in the first place; the present one is for the general. Its subject-matter extends from pre-historic beginnings, but in point of fact its real period is the Romanesque, and buildings, sculpture and painting are in the form of miniature enamel, glass and mosaic. The period is fully dealt with in these voluminous pages, which by their number promise an exhaustive treatment, seeing that they are confined to German art alone; and confirmation is forthcoming by the 500 illustrations, large and small, which comprise, with an index to them, the companion volume. This is really an album of Romanesque art of the greatest value.

HOLLAR, 1930. (Prague: Arthur Novák, Havelksi 17.) Vol. VI, No. 3. Subscription, 30s. yearly.

A new drawing by Hollar is announced—as an addition to the State Collection of Hollar material at Prague, the Hollareum—in this issue of this well-produced Czechoslovakian magazine devoted to prints. In an article on Graphic Art and Romanticism, Senefelder is claimed as "a son of Prague," and to him is ascribed the technical means, in lithography, by which the great leaders in French romanticism made their triumph. England is credited with upholding the woodcut, and for Germany only Rethel is allowed an important place. A separate

article deals with Jean-Emile Laboureur, and each is well illustrated.

LE MEUBLE FRANÇAIS D'APRÈS LES ORNEMANISTES, by the COMTE DE SALVERTE. (Van Oest.)

"Le Meuble Français," by the late Comte de Salverte—the author of a valuable work of reference in which the facts about eighteenth-century French cabinet-makers are arranged in dictionary form ("Les ébénistes du dix-huitième siècle")—is part of his projected study of French furniture-designers to be arranged in two unequal parts, the first dealing with the years 1660–1789, the second from the Revolution to the Restoration of Monarchy. As the Revolution was to him a catastrophe in the history of art which put a period to the great century, this second part would have been an anticlimax. The first section is devoted to the period of Louis XIV, and the rise of this consistent and monumental style from the welter of foreign influences at the beginning of the king's personal reign.

In the succeeding section he gives a closely documented study of the style of Louis XV and of its chief designers, Gilles-Marie Oppenord and Nicolas Pineau who (according to Jacques François Blondel) was the inventor of "le contraste dans les ornemens," or asymmetry. Juste-Aurèle Meissonnier, born at Turin in 1695, also an exponent of the style, did not, according to the Comte de Salverte, bring his fantastic and bizarre touch from Italy, since his earlier compositions are no more extravagant than the designs of Oppenord and Thomas Germain. The style was in full vogue until 1755; but soon afterwards this *goût moderne* was ousted by the neo-classic art to which the name of Louis XVI has been given. In the intervening transitional period (1756–74) the importance of the designer, Jean-François de Neufforge, is pointed out, whose "Recueil élémentaire d'architecture," published in eight volumes, was a quarry of motifs studied by Delafosse and Boucher fils.

There is a noticeable overlapping of these styles. The obstinate longevity of the style of Louis XV may be observed in the designs of Lalonde published on the eve of the Revolution. Again, the designers, such as Lalonde, Dugourc, and Aubert, are full of "antique" models even before the Revolution; for instance, in Aubert's designs published in 1788 some pieces are described as "après un meuble antique," perhaps one of those constructed for the painter Louis David for his classical pictures. Such furniture, originally accessories in the painter's studio, became the prototypes of the classic style of the Consulate and Empire.

The style of Louis XVI at the close of this reign was reduced to mediocre formulæ and dullness, as may be seen in the designs by Charpentier in the "Cabinet des Modes." At the Revolution, the suppression of the guilds was the beginning of decay and of hasty and conscienceless production. Marat himself had expressed fears in the "Ami du Peuple": "With this doing away of all novitiate, the workers no longer take any trouble about solidity and finish; work is rushed and dashed off. I do not know whether I am mistaken or no, but I should not be surprised if in twenty years' time it will be impossible to find a workman in Paris who knows how to make a hat or a pair of shoes." This work is a valuable addition to the history of French furniture.

M. J.

A GLANCE AT PERSIAN HISTORY

IN view of the oncoming Exhibition of Persian Art which is to open in January next at Burlington House, it has been thought useful to provide the readers of *APOLLO* with an historical conspectus brought into the smallest possible compass. For several months, beginning with the November issue, articles on various aspects of Persian Art appear in our pages; the present sketch may to some extent form a framework, helpful to many to whom the subject is new.

The name "Persia" was a European appellation (like "India" and "China"), and was derived from the large province of Pars (now Fars) lying in a central position, from which also the later word "Parthia" was drawn. The name of the land from the most ancient times was, and still is, Iran; and the people, Irani, were second cousins to the Aryans of north-west India. Their early language and religion are found recorded in their sacred books, in which history is largely a matter of inference.

In classical times historical information about Persia was found in the works of Herodotus, Ctesias, and Xenophon; but Persia herself, and the world at large, had to wait till Abul Kasim Firdawsi of Tus, after forty years of labour, produced his *Shahnama*, or "Book of Kings." This marvellous poet laid his poem of 60,000 couplets at the feet of Sultan Mahmud of Ghazna in A.D. 1010. It is hard to dismiss Firdawsi as legendary and inaccurate; but this must be so. Starting with the Zoroastrian Adam he only begins to be historical with the Sasanian dynasty and closes the book of his song within sight of his own times. In spite of its unhistoricity the *Shahnama*, is read by scholars, in Persian, and by amateurs, in translations, with great delight.

Persian history is now broadly divided into the following periods:—

- I. The Indo-Iranian.
- II. The Early Iranian.
- III. The Assyrian influence (about 1000 B.C.).
- IV. The Medes (708 B.C.).
- V. The Achæmenian (558 B.C.).
- VI. The Alexandrian (330 B.C.).
- VII. The Parthian (250 B.C.—A.D. 226).
- VIII. The Sasanian (A.D. 226).
- IX. The Arabian Conquest (A.D. 642).

The last period will be subdivided later, as being that with which we are most concerned in relation to Persian art. Meanwhile, the above table may be briefly amplified.

The power of Assyria had almost run its course when the Medes, an Aryan race resting to the south of the Caspian sea, conquered the Assyrians. Meanwhile, the

ruling house of Achæmenes (Hakhâmanish) was consolidating its power. A north-eastern branch was ruling in Bakh (Bactria) and a south-western branch in Anshan. Media easily passed into the hands of the Persians. Cyrus the Great, of the fourth Achæmenian generation, was undoubtedly the founder of the Old Persian Empire. Babylon was captured without a blow in 538 B.C. After Cyrus nine more kings of his family held sway in Persia, extending their power from the Punjab to Asia Minor and to Egypt. They warred with Hellas, were worsted at Marathon and Salamis, as every schoolboy knows, and suffered defeat from Alexander when Darius III, the last of the Achæmenians, fled from the field at Issus and Arbela in 330 B.C.

Of the successors of Alexander we need not speak; their Persian empire fell to pieces before the Parthians (who were probably akin to the Turkoman) before whom the Roman armies of Crassus and Antony fled later.

The rise of the Sasanian dynasty was the signal for a Persian revival after five centuries of subjection by foreigners. Ardeshir, the first king, was followed by many others as brave and great as himself. Rome in the west and the White Huns in the north were dangerous enemies to the Sasanians.

The Byzantine and Persian Empires having exhausted themselves in contest were now ready to fall before a new unheard-of power.

From this point onwards the history of Persia assumes a new character, becomes complicated with strange elements and subtle influences. For an explanation of this change we must turn our eyes away to the south-west, to the cities and deserts of Arabia, where a religious and political ferment had arisen as the result of the mission of Muhammad the Prophet.

The death of Muhammad found his movement without an appointed leader. Abū Bakr was hastily elected at Medina; he held office for two years only while 'Umar was the virtual ruler and became his successor. The holder of the office was called Caliph, a word which, in fact, signifies "successor."

It was inevitable that the new Arabian power, hardly a dozen years old, should come into clash with its northern neighbours, the Byzantine and Persian Empires, and it is enough to say that, under able leaders, the Arabs humbled both Christian and Zoroastrian powers in Syria and on the Euphrates, almost simultaneously. In A.D. 636 and 642 battles were fought which gave the death blow to Sasanian rule; the unhappy Yezdigird, third of the name and last of his house, fled from his palace and died from an assassin's knife.

The first four Caliphs of Islam—Abū Bakr, 'Umar, 'Uthamān, and 'Alī—belonged to the prophet's immediate circle, and, in connection with the last-named, a serious rift occurred in the body of Islam, remaining to

A Glance at Persian History

this day, and having its chief manifestation in Persia, whose history, especially on the religious side, has been affected by it. For the Persians, conquered by 'Umar, could not willingly accept the Caliphate which bore his name. They looked to 'Ali and his descendants as the true holders of power; their favoured cause suffered persecution and produced martyrs whose memory is revered to this day and whose tombs are visited by pilgrims of the Shi'ah sect of which Persia is the chief home.

The Umayyad Caliphate established the hereditary principle and became a dynasty, ruling the entire Muslim world in A.D. 661 from Damascus; Persia was a mere province of the Caliphate. The belief that the Zoroastrians were extirpated by the Arabs is a mistake, though many refugees fled to India and are known as Parsis. As the centuries passed the superior culture of the Persians rose through the surface of Arab power and provided fresh splendours of rule, art, and religion.

In A.D. 747 the Umayyad Caliphate was challenged on Persian ground; the central province of Khorasan became the centre of a movement to establish a Persian Caliphate by Abbas, a descendant of the Prophet's uncle. The capital was transferred from Damascus to Baghdad in A.D. 762. The name of Hārūn ur-Rashid shines forth from this "golden age"—which gives us our "Arabian Nights."

Persians were still hoping to regain their independence of Arab control, and several political and military risings occurred in the ninth century. Tahiri and Saffar are examples of their leaders. Greater than these was Ismail, a Persian of Balkh (in the north-east) who established himself at Bokhara. His dynasty, known as the Sāmānids, held power for a century and a quarter, but was overthrown by Ilak Khan, a Turk.

The mention of this name introduces a new force into the history of Islam, and especially of Persia. The Saljūqs were Turks who had embraced the faith and brought a new vigour into Islam. In the year 1055 their prince, Tughril, entered Baghdad as a deliverer with the title "Sultan of the East and West," which indeed he was. A new feature came into Persia with these Saljūqs, for they were not of the Shi'ah or Persian branch of Islam, but adherents of the Sunni or orthodox Muslims. The Saljūqs, however, did not seize the Caliphate as other conquerors had done, but left it in the hands of the Abbasids in spite of conflicts and wars. The Saljūq rule in Persia ceased in 1194, having swept away the small local dynasties. Their empire extended to Syria and Egypt, Bokhara and Samarkand, where we must not follow them.

The vicissitudes of Persia were now to reach an intensity hitherto unknown. The avalanche came from a new direction, far away to the north of China, whence Chingiz Khan led the hordes of Mongols westward, meeting sometimes with brave resistance or feeble submission. The results were alike: slavery and massacre. The agony began in 1219 and continued with fury till whole provinces of Persia were ruined, their people killed and their monuments laid in the dust. The Mongol Khans ruled Persia for more than a century, became Muslims, and were accepted as rightful monarchs.

Tīmūr, commonly known as Tamerlane, of Turkish descent, was the next great scourge of Persia, which he invaded in 1380, aiming at Khorasan. He visited Isfahan, where 70,000 citizens were killed, and Baghdad, which submitted. His tomb is seen at Samarkand. His sons ruled Persia for half a century.

A new dynasty succeeded to the throne of Persia, taking its name from Safi-u-Din, who traced his descent from the seventh Imam, moving back, thus, to the Shi'ah branch of Islam. Shah Ismail was its leader, and died in 1524, having spent years in fighting the Turks under Selim. Tabriz, in the extreme west of Persia, was his capital. The most famous ruler of this house was Shah Abbas the Great, who reigned for forty-two years and died in 1629. Under him Persia was prosperous and strong. His palace and his royal mosque still stand as marvels of beauty in the Great Piazza of Isfahan. The last monarch of this Safari dynasty was Shah Sultan Husayn, devoted to religion and ease. His beautiful mosque is his monument. Perhaps more will be heard in APOLLO about these works of art during the coming months.

From Afghanistan came the new rulers of Persia who conquered the country in 1721. Thereafter, Persia was governed by short-lived dynasties, coming into relations, friendly and otherwise, with European powers. This contact was closest in the reign of Fath Ali, who ruled at Teheran.

Here we must leave our short sketch of Persian history on the threshold of modern days. Seven times Persia suffered major conquest from external enemies, and more often from minor feuds within; yet she still remains a compact religious and political entity, worthy of sympathy for what she has endured, and of admiration for what she has produced for herself and the outer world.

Of Persian art more will be heard and seen; but it may be well to remark that objects, monuments and inscriptions belonging to the Achæmenian, Sasanian periods are likely to be seen at the exhibition. The greater part will be the product of the Muslim age.

W. L. H.



LETTER FROM NEW YORK

By CARLYLE BURROWS

VIEW NEAR NAPLES

By Corot

*In the Collection of
Wildenstein & Co.,
of New York and
Paris*



IT is in the nature of an attempt to reevaluate for us the works of Corot and Daumier that the Museum of Modern Art is opening its second year with a remarkable assemblage of their pictures. Never before in this country has either man been so fully represented. Corot, however, has enjoyed here, as abroad, a wide popularity and his landscapes may be found in many public and private collections, especially those works of his maturity. With Daumier, on the other hand, appreciation rests more largely among a few museums and an equally discerning minority of collectors. But although unfamiliar works have been generously supplied the exhibition by foreign owners, our own contributions point to the fact that Daumier, though less favoured than Corot, has been by no means neglected.

There are thirty-six paintings by Corot in the exhibition and eight of his drawings; to illustrate the dynamic art of Daumier the museum has gathered together forty-eight large and small canvases and panels, thirty drawings and watercolours, twelve lithographs and fifteen bronzes, including a full set of the heads of politicians. Of the paintings by Corot, twenty-six are either owned or controlled by American collectors and dealers, while twenty-nine of the Daumier oils similarly are accounted for.

One may well be proud of the part our collectors assume in the proceedings. But it is to the various French, English, and German sources, including the Louvre Museum, in Paris, the National Gallery, Berlin, and to a dozen foreign private lenders, that we are indebted for a large contribution to the excellence of the showing.

Daumier's career is of the two perhaps more authentically set forth. It has been the museum's object, with especial regard to Corot, to illustrate largely those phases of his art which today are least known and appreciated. With that in mind there has been a concentration upon his early landscapes and figure-pieces to

the somewhat rigorous exclusion of his more famous outdoor subjects. As for Daumier all the aspects of his valiant striving and frequent masterful achievement may be studied in their proper relation.

There is justification and something fitting besides in showing the two side by side. Corot, who was born in 1796, died in Paris in 1875 at the age of seventy-nine. Daumier was twelve years the younger, and lived until 1879. Not only were they contemporaries, but throughout their mature lives were devoted friends; and both were salient figures in the readjustment which French art underwent during the nineteenth century, the revolt against the perfectly studied, but cheerless, classicism of David and Ingres. They figured in a new generation which was more passionately concerned with the realities of life, the truth in nature.

Throughout the whole of this exhibition we find evidences of this close familiarity with the subject. With the early Corot, as with the typical Daumier, truth, alive and pulsating, underlies the observation. Only two conspicuous examples of Corot's later work are introduced. One of these, the limpid "Farm—Early Morning," which comes from the Phillips Memorial Gallery, and may be dated about 1865, is remarkably fine. But there are a dozen works of his maturity in this country, any one of which it is scarcely a credit to Corot's genius to omit from the exhibition.

What have been so richly included are landscapes, mainly of architectural content, produced during Corot's Italian period and after. All of these are painted with breadth and ease, in luminous dry colours, and with admirable recognition of the value and significance of composition. Rarely do they suggest the young artist of inexperience. Feeling and the lyric mood which grew with him through the years are balanced by a reasoning attitude towards what he saw and the manner in which he painted. Such are the qualities governing the charming, jewel-like "Bridge of the Castel Sant' Angelo,"

Letter from New York



DON QUIXOTE AND SANCHE PANZA

By Daumier

In the Collection of Mrs. Charles Payson, New York

from as early as 1826, and the admirable little "View of Genoa" of 1834.

Between these years occurred the large "Seine at Rouen," with its sail boats and barges, a composition of extraordinary breadth, reminding one more of the Dutch influence of Cuyp than of that lyricism of his which begins to show itself in the radiant large "View near Naples," lent by Wildenstein & Co. The latter, which is dated 1841, still retains the balanced classical aspect of the earlier Corots. But in the painting of the salient trees rising high above the ocean horizon one has a glimpse into the future. Here appear the beginnings of that charm of delicate, feathery leafage that is to distinguish his later work. We have cited the prime example of his maturity here in the tender "Farm—Early Morning." Another is the tall "Shepherdess by a Lake," whose soft, ethereal background is framed between lacy willows and poplars.

Here and there, it is evident, Corot has taken a note from Claude and from Poussin in his landscape. In his early figure painting his regard for the Old Masters tentatively shows itself. It is Raphael, whose work he probably admired in Italy, whose influence appears in the largest figure-piece, the "Woman Wearing a Toque," which was painted about 1855, and is lent by Paul Rosenberg. This has the monumental simplicity of the great Italian, but a pensive sweetness which also evokes the name of Giorgione. There are many small figures which serve to make familiar a branch of Corot's art until recently scarcely recognized in this country. The gift of the Havemeyer Collection to the Metropolitan Museum, to be sure, opened the way conclusively for admiration of these pictures. But the present exhibition throws a further endearing light upon the subject. They are not all important pictures, but they have in general an idyllic charm and gravity of sentiment, a picturesque

dignity of style. Drawn with authority, and often piquant in colour, such examples as "Woman with Water Jar" and "Judith" stand out as decorations, while occasionally, as in the "Little Girl Studying," lent by Percy Moore Turner, Corot strikes a warning note of tender human sentiment.

An entire room is devoted to an admirable series of small paintings by Daumier. He is present, however, in more imposing works and occupies the centre position in the large gallery with his profoundly dramatic "Ecce Homo!" an incompleted picture of monumental concept and power, transported here all the way from the Folkwang Museum, in Essen. It is thrilling to ponder what Daumier might have made of this potentially sublime design. But he is thrilling, too, in such works of calm mood as "Mountebanks Resting," lent by Arthur Sachs, and in "The Print Collector—Standing," from the collection of Mme. Jacques Doucet, of Paris.

Daumier had no such good fortune as his colleague and failed during his lifetime to win the recognition which all true lovers of great draughtsmanship and characterization now willingly award him. As a painter he doubtless found himself often face to face with problems difficult to solve. The brush which he wielded with so great a force at times faltered on the verge of a masterpiece. But there was no outward weakness in the man, and it is not because he left many difficult problems unsolved, as it is that he triumphed brilliantly over others, that gives one so sure a sense of his powers.

Unlike Corot, whom success enabled to live a placid life in the country, Daumier was bound to a life in Paris and for the greater part of it pursued a comparatively unsympathetic occupation. In spite of this, his lithographs, satirizing the corruption and deceit in public



L'ENFANT PRODIGUE

By Puvis de Chavannes

Exhibited at the Knoedler Galleries, New York

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life, make up a body of unique literature in the history of French art. But unlike Corot, too, Daumier was dynamic. Possessed of a great urge for the expression of himself in terms of life, his whole work reveals an intense perception of character, the dominating note throughout.

It is the dramatic quality of these characterizations of everyday types which establishes him so remotely from Corot. The latter painted the figure as an ornament, Daumier drew or painted it as an expression of life's fullest vitality. There are paintings shown by the museum which are impressive and beautiful in their deep tonality, paintings like "The Laundress," privately owned, the illusive "Strollers" and "The Kiss," touched, it would seem, by the potent influence of Millet, which comes from the Hans Weiss collection in Germany. But the figures within them always assert themselves powerfully in terms of dramatic design. Whereas the lithographs were often savagely pointed, the paintings are, on the whole, utterly human documents pervaded by warmth of understanding. One has only to look at "The Laundress," or the "Two Lawyers Talking," or the finished version shown here of "The Third Class Carriage," lent by Gordon C. Edwards, of Ottawa, to perceive the truth in the observation.

But there is the humorous side to Daumier, a humour untouched by the biting satire of the political caricatures. This is observable in the fascinating series of Don Quixote and Sancho Panza, a group of some nine paintings depicting the varied fortunes of the pair and showing a field of romance into which Daumier entered with far-ranging imagination. We see Don Quixote charging off on a conquest in the example, lent by Mrs. Charles Shipman Payson, while Sancho Panza remains behind on his donkey wringing his hands in despair; it is a dim, large picture of the two traversing a rocky valley that has been lent by the National Gallery, Berlin. But for potency of suggestion in a curiously spectral sense the "Don Quixote Confronted by a Dead Mule," lent by Baron Napoleon Gourgaud, of Paris, is quite unique in its unfinished state.

It is the Louvre which has contributed so saliently among the drawings, however, with the masterful "Soup," and one of the most vivid of the watercolours, the dynamic "Side Show." While the pathos in the watercolour, "Acrobats Moving," from the Wadsworth Athenæum, Hartford, is as poignantly registered as anything in the show.

One is filled with admiration for the extraordinary skill of Corot, but he is stirred more deeply by Daumier's powerful evocation of the wide range of human emotions. For the latter reason, perhaps, the Daumier group appeals more strongly to the average individual. But there is also much more to be learned about the man and his art from this exhibition. For Corot, as we have said, has from the first found many admirers in this country.

It may be doubted whether the museum's show will alter very greatly current estimates of the relative value attached to his different methods of painting. The rare poetry of his later works is an authentic culmination of his genius, however differently he painted in his youth. In this connection one recalls the auction several years ago of the fine group of Corots in the G. K. G. Billings collection, when some stupendous prices were paid, while there has occurred no recent sign of a diminishing

appreciation of his more representative pictures. In any case the Museum of Modern Art has performed a valuable service in bringing forward the less known work of the master of Barbizon and in informing us so completely regarding the different phases of his colleague.

At the Knoedler Gallery, under the heading of Masterpieces by Nineteenth Century French Painters, M. Etienne Bignou is showing a select group of twelve pictures, only one of which has been exhibited before in this country. Commencing with Corot they illustrate in historical sequence Delacroix, Puvis de Chavannes, Degas, Cézanne, Renoir, Gauguin, Van Gogh, and Toulouse-Lautrec.

All of these examples, which have been shown at one time or another in Paris or London, are works of the first order, paintings furnishing by themselves a representative illustration of the leading schools of the nineteenth century. In following the above sequence one may observe both the naturalism and the romanticism of Barbizon, succeeded by the lively manifestations of Impressionism; and, finally, in the Post-Impressionist movement, the newer inquiries into the matters of form and composition as carried out by five leading personalities who may be included under that general designation.

It is true that the Corot, a "Portrait of Mlle. de Foudras," which formerly reposed in the collection of Emile Dekens, in Brussels, instances the less familiar side of Corot's genius. But it is a rarely beautiful thing, one of the most captivating among his female subjects, firmly painted, yet gleaming in its silvery-grey harmony of colour. It was last exhibited along with the Van Gogh, "La Cueillette des Olives," Degas's "Portrait of Diego Martelli," and the "Retour de l'Enfant Prodigue" by Puvis, in the exhibition "A Hundred Years of French Painting" at the Galeries Georges Petit, in June of this year.

Both Delacroix and Puvis de Chavannes are present, however, in a manner which explains unmistakably their true position among the greatest masters of the century. "L'Enfant Prodigue" of the latter is undoubtedly great work, a design as boldly executed as it is consummate in its pictorial balance. It is based upon the larger decoration in Rouen in which a similar felicity of grouping and incident are carried beyond the left boundary of the present picture.

Those who are familiar with the great murals in the Pantheon or those by the same master in the Boston Public Library doubtless will feel unusual strength in this picture. They will perceive in the modelling of the salient figures and in the painting of the darker costumes the vitality of which this painter of the serenely beautiful legend of St. Genevieve was capable.

Delacroix's "Chevaux à l'Abreuvoir" is another formal design of great beauty, one of his African pictures showing an oasis with horses and riders grouped between a rocky embankment and the sheer outlines of Oriental architecture. The combination of rich incident with brushwork so masterful and filled with colour leads one to regard it as perhaps the most brilliantly executed painting in the exhibition. Certainly the moving female figure at the left and the grey horse drinking deeply at the trough further that estimate, while there is a rare flair for animation in the typical Delacroix grouping at the right.

The fascinating and colourful "Portrait of Diego

Letter from New York

Martelli," by Degas, is, for an unfinished picture, one of remarkable quality. In the exhibition of Degas's drawings and pastels, which affords at the Jacques Seligmann gallery a more complete opportunity of studying the methods of this artist, there may be seen just now two of the original studies for the same portrait. Both they and the painting are drawn with searching insight into character, and the bulky figure of the master of the ballet, whom Degas knew so intimately, lives for us in a rare moment of piquant informality.

One of the best of the remaining pictures is Gauguin's "Te Poi-Poi," which also was exhibited in Paris last summer. This is a picture of fairly blazing luminosity, the colour alone of the flashing pattern making one feel intensely the glory of the scene which Gauguin painted in the South Pacific. It is difficult to speak with restraint of the compelling figures in Gauguin's "l'Offrande," of their force as design, and of the lovely passages of colour in the background of the picture. And if one is not attracted as much as one might be by the fleshy contours of Renoir's "Femme nue à sa Toilette," it is not because of any obvious fault in the rich modelling and the clear flesh tints. By way of summarizing the rest special attention should be called to the half-length "Portrait of Mme. Cezanne" in a blue dress, and to the "Portrait of M. Maxime Dethomas," by Toulouse-Lautrec, which takes one back to a scene thirty years ago

at the Bal de l'Opera. It is a great composition, one of Lautrec's truly important works, and in it may be seen with what unrelenting eyes he looked upon life.

This exhibition, one of the notable events of the early season, follows closely upon that of English "conversation pieces" held at the Ehrich galleries during October. Here New York witnessed the work of such men as John Zoffany, lately recognized so well in London, William Shayer, George Morland, and Richard Cosway, the last-named appearing in especially graceful vein in the "Family Group" of five figures. Other notable paintings of the intimate group type were Zoffany's "The Cope Family" and the "Goldstone-Neale Group."

Prominent among recent events was also the showing of English sporting pictures by Marshall, Ferneley, and others at the Howard Young galleries. Represented with major examples in a number of instances, the group provided us with a vivid account of English country life in the nineteenth century, with its picturesque attributes of fox-hunting, horse-racing, and the like. The event not only produced the handsome portrait of "The Weston Family" by Ben Marshall, but included the showing of two of J. Ferneley's large race pictures, one the "St. Leger Stakes, Liverpool, 1834," the other the same scene painted on another occasion. They were recently acquired from the family of Ferneley's grandniece, Mrs. Norman, of Melton Mowbray.

LETTER FROM PARIS

By ANDRÉ SALMON

THERE is still no hurry! The reopening of the galleries proceeds *tout à la douce*. The novelties proposed to us are, oftener than not, doubtful works of second-rate artists obstinately holding on to the coat-tails of the masters of Fauvism, Cubism, or of this abstract art which attracts central Europe especially; but, all of them, artists who one imagines making quite a passable figure in the nineteenth century in the ranks of the one Salon, and receiving from the hands of M. Bonnat, Président des Artistes Français, State Institution, the Mention Honorable, worthy testimonial of their talent without genius.

Other galleries, notably Bernheim Jeune, invite us to some notable "selections." But what do we learn anew from a recontemplation of Derain, Matisse, Picasso, eternal columns of my old list of names, those of 1912 ("Jeune Peinture Française"), of 1920 ("l'Art Vivant"), and of 1923

("Propos d'Atelier"), to which my distinguished confrères added "Propos d'Artistes" and "Propos dans l'Atelier," one of the most virile works of the artist-writer, Jacques Emile Blanche, for whom London and Paris are as if the Channel did not exist. In any case, there is nothing there to report to my oversea readers. Let us in preference go and visit the exhibition

in the Gallery Manuel Frères which is one of the happiest manifestations commemorating Romanticism and, at the same time, a good "Centenary" of Henry Monnier: "L'Exposition de la Chasse, jadis et aujourd'hui."

This has not certainly all the fullness expected by all those who pride themselves on tasting the joys of the gallery as much as the rougher pleasures of the chase.

Their dream is no less than reassembling all that should furnish a *Musée de la Chasse*: pictures, engravings, drawings, firearms, hunting horns, volumes of



AMAZONE AUX LÉVRIERS

By Alfred de Dreux

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special music, living or stuffed animals, saddlery, costumes, badges of the leading meets, and so on.

It was represented to me some time ago that it only rested with me to have the honour of arranging this precious collection. The unbearable ennui which the sight, even in dream, of the Château de Compiègne, selected by the Bureaux des Beaux-Arts, filled me, made me decline this official favour with all its advantages.

At this gallery of Manuel Frères are assembled modern works of Cecil Aldin, the "Red Coats"; of Edouard Doigneau; Joseph Oberthur, "Bat l'Eau le Cerf"; of Comte Xavier de Poret, who knows how *un lièvre dans les blés* is pursued; Roger Reboussin, "Renard et Bécasse"; Baron Karl Reille, "Hallali"; Gabriel Sue, "Bien aller sur Cerf"; Lucien Seevagen, André Wilder, very sober artists who are not intimidated by the proximity of bolder inventors such as Pierre Falké, real poacher, it seems, on the estates of the count or the baron, and who paints youthfully the "Porte-Carnier" or "Le Furet"; Lucien Laforge, *mauvais esprit* in the opinion of persons of good standing, can only have seen in imagination his witty "Scène de Chasse" so well known is his horror for powder and shot.

How one regrets not to see here that "Chasse," already ten years old, this masterpiece which André Derain did not consent to show to the public (why?), and which lies in his sumptuous studio at Montmartre face to the wall! What a revelation it would have been! Nothing like it has been painted since Courbet.

Why not have invited Tarquez, that elegant painter who yet is liked by the Fauves and has multiplied canvases, and engravings, in colours, inspired by the sports of the fields and the woods, and whose swanlike allegories have furnished modern themes of a renewed classicism for the tapestries of the Manufacture Nationale of Beauvais?

One cannot overlook the fact that the Retrospective Section is the real motive of this exhibition.

Among so many well-chosen canvases I will mention, for their special charm, those by Alfred de Dreux, lent so obligingly by André de Fouquières: "Rendez-vous de Chasse," "Amazone aux Lévrier," "Chevaux aux Relais" are works which make one think of some Alfred de Musset of painting. It is precise speech with grace, without mannerism, and of rare quality in the accent. Alfred de Dreux, in spite of his aristocratic reserve, and of his discreet Romanticism, causes one to foresee Constantin Guys, this *maître des équipages* whom the far-sighted Baudelaire named "le peintre de la vie moderne."

A "Lion," a "Bear Devouring," a "Gazelle d'Ethiopie" worthily represent the great Barye; "Une Etude de Chevaux" is all we find of Delacroix, but one cannot ask too much after the abundant exhibition of last summer; Baron Finot; Hermann Léon; Ladurner, with his "Hallali aux Etangs, 1829," painted for Mr. Courtois, coachbuilder of the Duc de Bourbon; J. de Lanjoue; the alert and subtle Eugène Lami; E. C. Le Guay; Aimé Morot, "A Lion"; O. de Penne, "Rendez-vous des Equipages Ménier"; R. Princeteau and his "Bat l'Eau" from the Oberthur collection so well represented here; a "Cheval" of poor Henri Regnault, the author of the too-celebrated "Salomé," and the only painter killed during the war of 1870; "Une Tête de Cerf" of R. Bodmer; "Le Meeting" and "Le Fauconnier" of J. L. Brown, as much at his ease at a hunt as with

the thoroughbred racehorses which we admired in our youth at the old Durand-Ruel Gallery in the Rue Laffitte; drawings, engravings by E. Bellocroix; V. Adam, "Chasse au Lièvre avec Chien d'Arrêt" (1830); the Debucourts after Carl Vernet, the dandy artist; "La Chasse," "Calèche se rendant à un Rendez-vous de Chasse," "Chasse au Renard"; and, to finish the notice of the past, there are coloured lithographs recalling the hunts of



LE CHASSEUR

By Henry Monnier

times which have become legendary, when only poets reported royal or baronial meets.

Talent lui prist d'aller chasser,
Fit appeler tous ses vassaux,
Son grand veneur et ses berniers . . .

sang an old troubadour of Champagne.

It would have been too unjust to celebrate the centenary of Romanticism without giving a special place to Henry Monnier, so little known hitherto, the creator of Joseph Prudhomme, that incarnation of the bourgeois of 1830: good father, good husband, good citizen, good soldier, the best subject of the citizen-king Louis Philippe, brought to the throne by the favour of the barricades, the sovereign who changed the sceptre for a fat umbrella, and whose policy inspired the most biting pages of the great Daumier, whom they called the Michelangelo of lithography, affectionately, for lithography was then the only method of expression for the smaller press, the art of the humble and proletarian.

Letter from Paris

Henry Monnier had not the same genius as Daumier; he drew just well enough, and Gavarni, so far below Daumier, was better than he. But, having an entirely different temperament, writer as much as draughtsman, Henry Monnier took upon himself the task of showing everywhere, in full Romanticism, the ideal of *parfait esprit notaire*, when it was not the *parfait esprit épiciér*. He was not contented with writing and illustrating abundantly his "Scènes de la Vie Parisienne," he took the costume of his creation, Joseph Prudhomme—his umbrella and his snuffbox, his checked handkerchief—and altered his appearance. Yes, he had the courage to put aside his own personality, to show everywhere his cherished enemy. This would be impossible today; artists of all schools have given up the extravagant costumes and hirsute fantasies which amused the good bourgeois of 1830.

The coloured drawings of Henry Monnier will therefore draw great attention. Who knew that he drew as much as wrote and, like Daumier, treated all the themes of actuality, big or small, with a quick line, easily assimilated, of a very direct humour? Henry Monnier is never vulgar; indefatigable reporter of small happenings, he reminds one, by his colour-schemes, of the Japanese artists of the best period who were, above all, art historians.

Our epoch sadly lacks an Henry Monnier. Rarely today do we find a creator a veritable type characteristic of the period; the world is getting stereotyped in one form, and yet there are today types which stand out from the mass. In this direction one expected much from a caricaturist such as H. P. Gassier who, from 1915 to the armistice, struck oil with his "Gustave Hervé," who passed from destructive anti-militarism to patriotism à la Blanqui, and was one of the richest discoveries incessantly repeated without ever wearying us. Gassier had a pupil, G. Sennet, in whom the reactionary spirit, in contrast to his master, is rich in unreal discoveries, but very interesting. Sennet knows how to reduce the leading parliamentary personages to caricatural types, but he has not created a personage à la Monnier which can be added to the theory of Polichinelle, Pantalón, Arlequin, or John Gilpin.

I pity those who will have charge of artistic commemorative festivals in the year of grace—2030—should the destructive madness of men have spared the public buildings for a mankind reduced to all the miseries of the fetish of technique.

One does not wish to sigh like the old characters in comedies for *le bon vieux temps*. Yet, a roamer on the Boulevard des Italiens or on the Seine embankment, and even Joseph Prudhomme—all these types of 1830 tell us that it was well to be alive then, without any haste, with free pleasures everywhere, pleasure for the senses of the multitude as well as for the mind of the élite. Well, let us make the best of our time and not criticize it too bitterly.

When these lines appear in London the centenary of Henry Monnier will have been celebrated a second time with great solemnity. Le Salon d'Automne announces a retrospective exhibition of his works.

Henry Monnier created, among other marvels of wit, the famous cartoon, "Messieurs les Directeurs, Chefs, Sous-chefs, Employés et Surnuméraires allant

Complimenter une Nouvelle Excellence," which recalls the master-mind of the English humorist, Hogarth.

Popularizing coloured lithography, which constituted a real progress, Monnier has abundantly retraced the amours of the *grisettes*. He inspired himself from the facile *Chansonniers* the greatest of whom, at times a real poet, Béranger, engaged the olympian Victor Hugo to rhyme his wonderful "Chanson des Rues et des Bois."

A poet, a raconteur such as Charles Menselet, much indebted to Monnier, otherwise precursor of realistic writers with his "Scènes de la Barrière," well thought



PORTRAIT OF MADAME PICASSO

By Pablo Picasso

out and perfectly written, notably his terrible, although comical, dialogues in front of the guillotine, erected then on the Place St. Jacques. No one has depicted like Monnier the daughter of a *concierge* in the quartier Marais, about to become a star in the Théâtre des Variétés; in such a way he is the precursor of Ludovic Halévy, intelligent teacher of ambitious young women, the pride of the immortal "Famille Cardinal."

Coloured lithography was prosperous until about 1889; the last successful exponent of this genre was an artist too little known and of whom I have pleaded repeatedly for a retrospective show: Lavratte was his name. He was the minstrel of the cabaret, of the birth of the République, rather gross, but with an unmis-takable verve; no one has translated as well as he the feelings of the populace.

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After him caricature ceased to be published in large photographic sheets which could serve for political propaganda, and, when necessary, decorate cottages and students' attics. The fortune of comic papers began then: black lithography won the day with Forain, pupil of Degas, and the illustrators of the "Chat Noir." Later on mechanical processes of reproduction killed lithography which only now is recovering its old vogue, thanks to such painters as Vlaminck or Marie Laurencin, illustrators for poets and novelists, at the service of the *édition de luxe* for post-war connoisseurs, those for whom book collecting is somewhat akin to that which the *beaux esprits* of the noblesse of the old régime called a *Savonnette à Vilain*.

One is familiar with the history of negro art. The taste for African and Oceanic fetishes has nothing in common with spontaneous creation. It happened in days less strenuous. In 1905 artists such as Henri Matisse, Picasso, André Derain, and Maurice de Vlaminck, soon followed by André Lhote and Othon Friesz, started to collect idols and masks when 25 francs was the price for the best examples. Poets, among whom I was with my late friend, Apollinaire, sang the virtues of Melanesian art. One discovered resemblances between this art, founded as it is on the virtue of volumes, and the two fruitful chimeras of Matisse and Picasso, different only in appearance; the *volume coloré* and the *cubisme* which had not yet received its name.

Mr. Waldemar George, not very long ago, foretold the end of the too ancient Greco-Latin civilization. Even Picasso had all the attributes of the academician. At last, with the aid of the sickle, appeared the Barbarians, who refreshed us with an art altogether new, of which the alluring signs have been given to us by some masters of Central Europe devoted to abstract art, this ideal remedy. The silly man is he who never changes. Mr. Waldemar George, leaving all I have just mentioned, and besides the Greco-Italian phantoms with heads like rugby footballs de Mr. Georgio de Chirico, praises henceforth the Roman realism: "Rome creates individuals. The resemblant portrait, the laughing-stock of our *avant-garde* artists for a quarter of a century, at last sees the light. . . . How a depraved era corrupted by the sight of Oceanic masks can appreciate the portraits of La Tour."

For Mr. Waldemar George explains, by the way, that everything has gone wrong in France since La Tour.

What my confrère writes is never negligible. He speaks the truth here and there. But what we must reply to him is the following: That the disdain for the resemblant portrait was not the weakness of all the painters of the *avant-garde* during the last twenty-five years; it was simply the attitude of a few Fauves painters in reaction against Impressionism, revolutionaries of the beginning of the century, an attitude which was the consequence of their doctrines. That immediately after them appeared with Picasso, planning Cubism, the Fauves anxious to go still further than doctrinal Fauvism, and who saw in negro art only the essence of formal laws, the observance of which would bring back classical perfection, corrupted by the untruths of static academism. Derain and Picasso are painters of admirable resemblant portraits. The portrait of Madame Picasso, worthy to be placed next to an Ingres, has been awarded by the United States the first prize of the Carnegie Institute. It is true that snobism took a part in it, this snobism which I am fond of repeating is most useful, and which more often than not has served very well the major art.

The public clamoured for "negro art." The dealers ransacked the *brac-à-brac* shops, visited the seaports and made the fortunes of the explorers; prices soared quickly. Years passed, among them those of the war. Suddenly a writer connected with certain affairs, associated with some dealers, launched, as a result, the pre-Colombian art. It was very interesting, but it seemed that it could not produce the ecstatic consequences of Melanism. The pre-Colombian art, after adding to pure learning all that could be expected, offered much by way of novelty and the picturesque. But had not the artists of the twentieth century made plastic revolt against the picturesque?

The pre-Colombian art did not have all the success for which its managers had hoped; nevertheless, galleries and shops were in a few days full with authentic pieces. Where did they come from?

Now they are launching by the same method *L'Art de l'Empire Romain*. This will encourage a useful return to realism. There was little that was Roman among our well-known modern art dealers; in less than a week enough of the art of the Roman Empire to fill the shops emptied of their pre-Colombian art! This is a disturbing mystery, and I repeat I consider here only authentic pieces, so numerous that the forgers will not find it worth their while to exert their nefarious efforts.

LETTER FROM BERLIN

By FERDINAND ECKHARDT

THE opening of the Rauch Museum by the National Gallery took place just too late to form part of the centenary celebrations. Christian Rauch was, next to Schadow, the most distinguished Berlin sculptor of the nineteenth century, and a large collection of plaster models and casts of his sculptures has been carefully preserved for a long time in his former studio. Now these pieces have been arranged in a wing of the orangery of the Charlottenburg

Palace which already possesses Rauch's principal work, the tomb of Queen Luise in the mausoleum. The principle of using the old palaces as particularly suitable settings for works of art, so much in favour since the Revolution, has produced a very happy result in this case.

Since the opening of the German Museum and the Figdor Sale there seems to have been a pause in the art world due no doubt to economic stagnation. The two great autumn exhibitions in the Academy and the





Letter from Berlin

Secession are not yet open, but the art dealers are making every effort to offer a survey of the products of modern artists. Nearly a dozen exhibitions have been opened in a single week. But before dealing with these I should like to point to an interesting exhibition arranged by the Hamburg Art Society showing works of art of the last thirty years in Hamburg private collections. In Germany there has probably never before been a semi-official exhibition showing what the systematic efforts of a group of excellent private collectors can signify for the artistic life of a town; how on the one hand it has an educational value, and on the other brings together a supply of material which a public gallery could never assemble. The Hamburg collectors are evidently very modern in their tastes. We find Expressionism and everything which followed it very strongly represented, and always in such excellent examples that it strengthens the view that Expressionism was in fact not a passing phase, but really a high-water mark which can be paralleled in the political and spiritual revolution of the last decade. A number of remarkably talented painters developed vehement energies under the stimulus of the external changes, but their strength lies in their choice of subject-matter rather than in the refinement of pictorial processes, as was the case in French painting during the same period. Owing to this apparent external coarseness this art is not nearly as attractive as French art. Among the painters who enjoy great favour in Hamburg we may mention Paula Modersohn-Becker, who belongs still partly to the tonal and pictorial traditions of last century, but her expressiveness can be compared with the moderns in the rough strength of her figures, who are all of peasant stock and healthy; Emil Nolde in whose fantastic pictures the colours gleam eerily, and the figures grin like devils, a style which has not found an equal since the days of Daumier and Goya; and Karl Schmidt-Rottluff, whose compositions appear like colossal figures carved out of wood and fantastically coloured. But the exhibition is in no way limited to Germans; there are equally modern French masters from Picasso and Braque to Herbin, etc.

If this exhibition gives a survey of the last thirty years, the exhibitions of single artists in Berlin illustrate the present state of things, and here the picture is far from being as cheerful. In the first place there is the exhibition of paintings and drawings by Erich Heckel in the Ferdinand Möller Gallery, which has concentrated for some years on the young Germans. Heckel made his beginnings now almost a quarter of a century ago, and the distance he has travelled since then is considerable. At one time his paintings were of a highly expressive type; today they are incomparably quieter and simpler, but they not only show the tendency towards simplicity and clearness common to all recent German painting, but as paintings they are much drier and their subjects no longer have the same power to grip. His pictures of clowns, treated like real tragedies, are still his best work. Barlach the sculptor is exhibiting with the Expressionists at Alfred Flechtheim's. Barlach's figures, hitherto exclusively carved in wood, were so effective precisely through the roughness and frankness of their expression. Now for the first time Barlach, who is already over sixty, appears as a sculptor in bronze, but it is not always easy to follow him here. The sculptures which we have found excellent in wood, which naturally requires a rougher language,

do not appear comfortable in their new clothing. The best effect is produced by those pieces in which the artist has entirely abandoned the language of wood carving, but just there his individual personality is also least prominent. In the third place we may mention the exhibition of new drawings and watercolours by George Grosz at Bruno Cassirer's. Some ten years ago Grosz was the artist who appeared to show the greatest promise. His drawings, based on the simple and obvious style of children's work and also on primitive scribbles, are mostly of a political or social character and speak so strongly accentuated a language that everyone involuntarily takes note of them. The language has not grown weaker during these ten years, nor is it any less fascinating, but the constant repetition of a theme tends to weary us, and the pictorial tendency in his watercolours shows that he does not take his mission very seriously. Besides these exhibitions of three German masters, there has recently been an exhibition of Giorgio de Chirico at the Hartberg Gallery, and there is still an exhibition of paintings by Franz Masereel. Masereel, who has hitherto been known in Germany only through his woodcuts, surprised us very much with his paintings which really seemed at first sight to have nothing whatever in common with his woodcuts. As a painter he appears almost to follow the old masters of tone with quiet broadly seen compositions, the subjects being taken almost exclusively from the lives of seamen and sailors. Finally, we must refer to the exhibition of a gifted young engraver in the Hamburg Gallery, Commeter; he has recently attracted attention by his etchings often printed like the Japanese colour-prints from several plates, up to ten in number, and thereby attaining a delicacy of colour not hitherto obtainable in etchings. Besides, he bites his plates so deeply, that even the toned surfaces appear in relief in the print producing an effect resembling a map in relief.

The German art world has suffered a great loss in the death of one of our most distinguished collectors, Marcel von Nemes, who died after an operation. Nemes had become famous already many years ago as one of the greatest collectors of El Greco. The Grecos, as well as pictures by the Venetians and early Italians, were sold three years ago in Amsterdam, because Nemes had turned his attention in the last few years chiefly to the collection of textiles, velvets, brocades and embroideries, and also enamels. If the collection he has left will be put up for sale here, as is anticipated, it will be one of the most remarkable sales of the decade.

The auction rooms appear to be suffering from the depression of the times, and it seems that most good things are being withheld from the market. At the end of November, Paul Graupe and Hermann Ball sold the remains of the Camillo Castiglioni collection of Vienna, which was the most remarkable private collection to be formed during the War, but the most valuable pieces were already sold a couple of years ago in Amsterdam, so that the present auction consisted chiefly of furniture and applied art, including, however, some valuable pieces. During the next few months only one important sale is announced, that of the Max Böhm collection, consisting of German pictures of the nineteenth century, from Menzel to Liebermann, which will take place at Lepke's in January. It has also been announced that in the spring the collection of Baron Erich von Goldschmidt Rothschild will be put up for sale by Graupe and Ball.

ART NEWS AND NOTES

By HERBERT FURST

SPAIN—DRAWINGS BY MUIRHEAD BONE, 1930, AT MESSRS. COLNAGHI'S GALLERIES

UNINFLUENCED by the "movements" in the world of art, though a valiant fighter in the cause of the new outlook, Mr. Muirhead Bone has gone his own way. "His way" may be described roughly as making the hand the obedient servant of the physical eye. To the superficial observer, therefore, his work seems to manifest good eyesight rather than fine vision. To a certain extent that even remains true on deeper inquiry, but it is only to a certain extent, and Mr. R. B. Cunningham-Graham's foreword to the catalogue rather wrongs him as well as Goya and Velazquez when it says: "That is the way to look at Spain, the way that Goya and Velazquez looked at it, *concealing nothing, extenuating nothing, making themselves no spiced conscience.*" The italics are mine, and they bear out my point. Had these artists really had no "spiced conscience" their work would not be *Art*. I will give only one example to illustrate this in reference to Mr. Bone's work. In the magnificent drawing "North Aisle, Gloria Portal, Santiago" there is the white figure of a cardinal, or may be some other kind of ecclesiastic; he is where he is in the picture, not because Mr. Bone was anxious not to conceal him, but because his "spiced conscience" put him there to *make* the picture. Extenuation and concealment are involved even in the very choice of the viewpoint; and, although I have not consulted the artist on the question, I feel pretty sure that his drawings do not contain any object that happened "just" to be on the spot when he was at work on it.

It is the *selection* that makes what would otherwise be an inventory a work of art.

Having established this we must, nevertheless, acknowledge that what delights, nay, amazes one, is Mr. Bone's almost incredible skill in making minute statements of detail without the slightest confusion, as, for example, in the "Market Day, Astorga" (12), or the "Midsummer Fair, Salamanca" (15), or the "Feast of the Apostle, Santiago Cathedral." Or take the "Spanish Bridge, Ronda" (16); here the great mass of shadow was essential to the design, but in spite of the effect of brilliant sunshine the artist has preserved the details without breaking up the masses; that is true *chiaroscuro*. It is the clearness of his sight and the astounding obedience of his hand which makes such a tremendous impression on one, and by "one" I mean everyone, anyone: it is not a question of "knowing something about art" in general, but of simply admiring *the art* with which these drawings are done. Moreover, the artist has very wisely called these things drawings, although the majority of them are coloured. But Mr. Bone has not that enormous skill with the watercolour brush that distinguishes his pencil—at least in my opinion. For example, the very subject which has been bought for the Tate Gallery, "The Mountain Background, Gerona" (26), seems to me to suffer, not from the colouring, but from the way the colouring is "laid on." In other cases the colour is

merely tinting, which to me seems sometimes almost in the nature of a concession to the public, inclining to make his beautiful drawing look needlessly "pretty." Such cases are, however, in the smallest minority. The majority of these drawings, the vast majority, are so delightful that one can hardly single out any for special mention. My favourite, however, is "The Cuartel of Torquemada the Inquisitor, Villafranca del Bierzo" (21) (see plate facing p. 458), for a reason which the purely intellectual aesthete would certainly not approve of; before I knew its title the Torquemada association seemed to proclaim itself from the design. Another enormously impressive drawing is the "Rock Tomb of King Pelayo, Covadonga."

There are many amongst living artists who cannot draw; there are quite a considerable number who can draw nearly as well as Mr. Bone, but it is this "nearly" which keeps them on the wrong side; they cannot take just that one step which turns the skilled craftsman into an artist. Mr. Bone has had no need to take it; he was born, so to speak, on the right side.

THE GOUPIL GALLERY SALON

The one painting that stays in one's memory amongst the oil-paintings is Mr. Stanley Spencer's "Burghclere." For this there are, perhaps, a number of explanations: one, for instance, would be its unusual proportions—it is narrow and long; another is that its technique recalls pre-Raphaelite associations, William Dyce more than the official brotherhood; but in the last analysis I think its attraction is due simply to the fact that the artist wanted to paint this subject—red brick cottages, white garden gates, and green hedges, because he just "felt like it." The picture is a success because it suggests "an inner necessity," and not a calculated choice. For similar reasons—at least it appears so to me—Mr. Bernard Adeney's "The Window," a picture breathing hot summer, has admirably succeeded. It is a kind of symphony in pale crimson, and may be interestingly compared with a Renoir landscape, here called "Lisière de Bois." This has also the feeling of heat and, as is so often the case with him, it somehow suggests Renoir's painting of the human figure. In "Les Genets en Fleurs, Dardunes," Mr. Lucien Pissarro communicates more than his usual clever statement of optical facts; he gives an emotion. Mr. Gilbert Spencer's portrait "Joyce" is likewise highly emotional by reason of its contrast between the very red hair and the very green and snake-like dress. Mr. W. G. de Glehn's "Study" of the nude, done in his usual Sargentesque manner, is, nevertheless, full of subtlety in the painting of the satiny skin. Two little pictures tucked away in a corner, but worth mentioning, are Mr. Rex Whistler's "Aulla, from the Fortezza" and "Caux de Bec," in which he somehow manages to escape, not only from the twentieth, but even from the nineteenth century without appearing old.

Art News and Notes

Although the exhibition as a whole is not especially impressive—I always think this is due to the Goupil Salon's albeit considered policy of associating large paintings by Monet, Sisley, Camille Pissarro, and the lesser French Impressionists with the twentieth-century painters—there are, individually considered, a fair number of interesting modern works on which one might enlarge. I have, however, only room to mention a few more of the more remarkable exhibits. There are, amongst the oils, Mr. E. B. Bland's "La Turbie"; Mr. Ethelbert White's "From the Hanging Wood," and even better, "The Woodland Path"; Miss Nadia Benois's "Bouquet Horizontal"; Miss Elsie Rowe's "Barnes, High Street"; Mr. Meninsky's "Flowers in an Interior," and Mr. Hartrick's "Darby and Joan." Amongst the watercolours, first and foremost, three from Wilson Steers, notably "Barges near the Quay, Dover" and "Dover Undercliff," nor must his painting of "The Needles" be forgotten; Albert Marquet's "Alger"; Mr. Charles Ginner's "Hawthorn Tree"; Mr. Charles Ince's "Trees at Arundel"; Miss Gosse's pen-and-ink "Tomorrow's Feast"; also some good drawings by Mr. Eric Gill, which are a little spoilt by the spasmodic dark accents by which they are too mechanically reinforced. Amongst other works worth special mention are two fine portrait bronzes, "Head of Van Dieren" and "Dossy," by Jacob Epstein, very quiet and unassuming, but no worse for that; Mr. Kottler's excellent head of the "Rt. Honble. V. S. Srinivasa Sastri"; and Mr. Donald Gilbert's elegant composition in bronze, "Diana and the Gazelles." Miss Verna Akerberg's charming and restrained mosaics, such as "Cork" and "Convolvuli" are a form of art which deserves to be more seriously considered and adopted for the mural decoration of our homes. Mr. Copnal's cubistic exercises seem to me pretentious, especially as he, in common with so many modern sculptors, leaves off where the sculptor's difficulty begins, that is to say, at the extremities. Mr. Cecil Brown's brass "Fantasy" seems to me, to put it gently, misguided, and his zinc "Altus" suggests that he should drop the shears and use his fingers for "Altiora."

PASTORALS—WATERCOLOURS BY ETHELBERT WHITE AT THE LEICESTER GALLERIES

Wherever Mr. White allows his pencil to hold his brush in harness—in other words, wherever "wash" is steadied and, as it were, stayed by "line"—these "pastorals" are convincing; where this steadying influence is lacking his watercolour painting seems weak, which is only another way of saying that he is not a "watercolourist" in the true traditionally English sense of the word. But in this respect Mr. White is not alone. Modern tendencies which demand that the artist should, above all, define his form and make his "patterns" clear are opposed to the Impressionist doctrine—and the old English watercolour painters were Impressionists long before that school emerged in France—the doctrine that the artist should suggest rather than define. It therefore happens that these pastorals possess the kind of attraction that one associates more with the Japanese woodcut than with English watercolours, and this, in spite of the fact that Mr. Ethelbert White's work is unmistakably English. It is where rhythm of line and of colour-values are most pronounced that these pastorals are happiest as, for

example, "The Pleasure House" (42), "Mountain Farm, Majorca" (44), "The Beech Forest" (46), "The Wild Wood" (21), and a somewhat analogous "Tidal River" (56). As a matter of fact the successful ones, to which also belong the more strongly reinforced "Dead Tree" (36), "Across the Flats" (37), and "The Park Wall," are in the majority so that, to sum up, one can only say that Mr. White has put up "a jolly good show."

POTTERY, PAINTINGS, AND FURNITURE BY STAITE MURRAY AT THE LEFÈVRE GALLERIES

I suspect the potter himself to have written the very admirable preface on "The Appreciation of Pottery" to his catalogue. Perhaps he rates pottery as "pure art" a little too highly in his writing—if it is his—because on a great many of his pots there is some kind of representation; and in at least one case, the "Horse and Ribbons," he



THE BOAT HOUSES, BRAY

By Staite Murray

explained to me that the base of the pot is heavy because it is associated with an equine animal of the carthorse type. Moreover, another pot, which must have been quite exceptionally difficult to shape because of its narrowness and great height, is called "Nude"—but *qua* "nude" it has not succeeded, and I am not convinced that it is successful *qua* "pot."

Such difficult questions (the relation of abstract art to associative ideas) apart, Mr. Murray's pots, a humble word, but more palatable than the Græco-English mongrel "ceramics," are for the most part really "high art." Whether a wider section of the public will be able to recognize that fact is another matter. We live in an age of noise and hurry, and to appreciate the best example of the potters' art one needs quietude and contemplation. In the best pottery—and I am not sure whether the Greek vases can really be regarded as such, though that is heresy—colour is no less subtle than form, and decoration is never illustrative, but at most its fleeting shadow.

In this new collection of Mr. Murray's work we find him going forward on the lines he has laid down for himself, creating new shapes and glazes of such powerful attraction that the eye alone is not content, it must needs

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invite the hand to come and join it in the feast. He achieves his successes by attention, not only to shape and glaze, but to the colour of the body itself. In fact, half the pleasure is due to the harmony of the unglazed with the glazed parts of the pot. Mr. Murray would compare a good pot to music. In one, called "Arizona" (69), for instance, he likens the fainter inside to "string music," and the more sonorous outside to "woodwind," but that seems to me to apply only to glaze and decoration, leaving the "body" out. The arts should not really be compared with one another, however tempting Walter



STONEWARE POT

By Staite Murray

Pater—and others before him—have made it. I enjoy Mr. Murray's pots most when they are most themselves, where the shape is fine, the colour subtle, the design on it a mere suggestion of something seen—and of such a kind are here the great majority (see above).

Mr. Murray's simple unstained furniture in walnut, ash, and pine is admirable.

As to the paintings one may be permitted some doubt. He does not seem so sure of his *métier* in these, and hovers somewhat disconcertingly between abstraction (compare "Amazon") and impressionistic realism (compare "Boat Houses, Bray") (see p. 461), but honesty compels me to admit that "Lupins and Leopard Skin," which seems to offend against all possible canons of art, has a queer fascination—at all events in its present environment.

THE LATE SIR JAMES GUTHRIE'S PORTRAIT GROUP OF THE STATESMEN OF THE GREAT WAR IN THE NATIONAL PORTRAIT GALLERY

The last of the three great portrait groups of the Army, Navy, and Statesmen connected with the Great War, which were commissioned by Sir Abe Bailey, is now on view at the National Portrait Gallery. The group consists of Sir J. Cook, Mr. W. M. Hughes (Australia); Sir R. Borden (Canada); Earl of Balfour, Mr. G. N. Barnes, Mr. Bonar Law, Mr. Churchill, Sir E. Geddes, Viscount Grey, Lord Kitchener, Mr. Lloyd George, Viscount Milner, the Earl of Oxford and Asquith (Great Britain); the Maharajah of Bikanir (India); Lord Morris (Newfoundland); Mr. W. Massey (New Zealand); and General Botha (South Africa). Sir James Guthrie has been ambitious. The composition is dramatic and, through the addition of the victory of Samothrace, allegorical. The likenesses are for the most part good; the general effect is rather more theatrical than impressive, owing, not so much to the colossal figure in the background as to the somewhat erratic lighting. As the Statesmen could not be assembled for the purpose, the artist had to piece his design together with the result that some of the portraits appear to be in the wrong places: Mr. Winston Churchill's head, for example, almost drops out of the canvas. One can commend the picture as a noble attempt more than as a great achievement. And was it not a little tactless to introduce that particular symbol of peace? It has no head!

ADRIAN ALLINSON—OIL, DRAWING, POTTERY, WOOD ENGRAVING AT THE REDFERN GALLERY

Mr. Adrian Allinson's manner of painting reminds me of an orator who has reasoned matters out to his own satisfaction, and who is telling us something in a very loud voice and with considerable emphasis, but leaving us, nevertheless, in doubt as to what it is all about. I see form, I see colours, I even see design in his work, and all governed by obvious honesty; but nowhere does he seem to me to drive his point home. It is rather as if he regarded us as foreigners and spoke very loudly and clearly, stressing every syllable in the hope that we would get his meaning. So it is with his oils and watercolours, so with his wood engravings, so with the pottery and stoneware, though amongst his sculpture I do understand and appreciate the "Head in Bronze," the stoneware "Weariness," and the soft glaze "Diana" (except for her unpleasant colour). Probably Mr. Allinson's main difficulty is his inability to modulate his "voice."

THE ROYAL SOCIETY OF PORTRAIT PAINTERS AT THE GRAFTON GALLERIES

This exhibition numbers 301 exhibits, and includes portraits by Sir John Lavery, Sir William Orpen, the Honourable John Collier, Mr. Frank O. Salisbury, and other well-known painters who have not done well. Mr. A. Stuart Hill's "Mrs. Baddeley," Miss Flora Lion's several contributions, Mr. William Connor's "Kitty," Mr. Adrian Bury's "Anton Lock, Esq.," Mr. Neville Lewis's "Rajkumar of Pudukota," Miss Greenberg's "Louise," Miss Amy Drucker's "Veronica," Miss A. M. Burton's "Mrs. Walton of the 'White Hart,' Lewes"

Art News and Notes



ANEMONES

By Henry de Waroquier

At the Leicester Galleries

(See page 467)

(some of the women have done much better than the men), and Mr. Alexander Christie's "Garland Anderson, Esq., Author of Appearances," have merits of one kind or another such as the majority here do not seem to me to possess.

It is understood, of course, that portrait painters *qua* portrait painters are not their own masters; they must obviously endeavour to please their employers. That, however, seems hardly to justify the prevalent lack of either care or knowledge, though it might explain the lack of a personal outlook. If the artist must efface himself in order to imitate nature, then one prefers Mr. David Jagger's "Thomas Ponsonby, Esq." as a piece of honest "imitation" that has "damned the consequences," probably because the painter is not aware that there are any.

THE NEW ENGLISH ART CLUB. EIGHTY-FIRST EXHIBITION AT THE NEW BURLINGTON GALLERIES

The New English Art Club, as this eighty-first exhibition once more proves, is no longer what it was. If it excuses itself with an "Il faut vivre" one can only reply with the historic "Je n'en vois pas la nécessité." Its present outstanding quality is the number of pictures which depend on amusing subject-matter: from Professor Henry Tonks' "Sodales," an "interior" with a resigned Wilson Steer, and a burlesque (this is an adjective, I hope) Walter Richard Sickert, to Miss Vivien Lawson's tragi-grotesque "Embankment" with rollicking R.C.A. "undergraduates" and "down-and-outs." But here is the point: Mr. Tonks' "Sodales" is a piece of serious painting; the majority of pictures here hardly

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aspire to that status; the selecting jury, though it includes Mr. Steer, Mr. Schwabe, Miss Ethel Walker, and Mr. Lucien Pissarro, to name a few of the committee, has, in my opinion, been far too lenient considering that they represent the New English Art Club. Such paintings as Sir Charles Holmes's "42nd Street," Mr. Algernon Newton's "Trevellor, Cornwall," Professor Rothenstein's "Portrait of a Student," Mr. Lucien Pissarro's "L'Oliveraie," Mr. Malcolm Milne's "Wild Flowers," Mr. Charles Cundall's "Norwich," even Mr. Sozonov's "Souvenir"—I say "even" because its "form" is not so serious as its "content"—are not in the same category of art with, say, Mr. Kirby's "Baby Show," Mr. Day's "Derby," Mr. Eric George's "Regatta," Mr. Rodney Burn's "The Balloon." This latter picture makes one really angry: there is such a lot of good stuff thrown away on a perfectly inane subject—at least it is that in my opinion. Light subjects should be painted lightly; but there are far too many light subjects been painted heavily: grinning through a horsecollar, I believe, characterizes the "complaint." It is, of course, extremely difficult to put into words what marks the borderline between Art and the other thing. Mr. Peter Brooker's "Three Masks" might, for example, be regarded as a comic subject; to me it seems a piece of painting of a high order. Mr. John Willcocks' comically foreshortened "At the Bar" just falls short of this rank. Mr. Barnett Freedman's "London Street Scene," though apparently meant as a piece of serious work, lacks cohesion and conviction.

The point of these remarks is that the New English Art Club does not now seem to "stand for" anything in particular, and one's only consolation is that one can find here and there a picture that will be admired even a generation or two hence.

"OUR INTELLECTUALS." DRYPOINTS BY WILL DYSON AT THE ST. GEORGE'S GALLERY

It is a great relief, after such an enormous amount of pictorial art that has no deep significance, to which one has become accustomed, to come upon an exhibition that has the opposite fault. Mr. Will Dyson, though he had disappeared for years—he was even said to be dead—has not been forgotten as a political cartoonist. He now reveals himself as a social satirist of peculiar bitterness. Mr. Dyson has the courage to tackle the most serious problems of life—a courage that the world will do its utmost to discourage: it does not like to be reminded that it has depths. For this courage we are greatly in Mr. Dyson's debt. It would be impossible, in the scope of a short notice, to give the reader an idea of the artist's imaged comment on our morals and our science, on our "Immortals," our poets, artists, novelists, actors, dealers, etc.—such are the categories under which he has grouped his drypoints, which must be seen to be appreciated. Grateful, therefore, as we ought to be to him in one sense, in another we cannot refrain from criticism. Mr. Dyson's satire is not superficial, but it is far from profound, and it, moreover, gains nothing from its medium. In essence these drypoints are "cartoons," and would be more effective and efficient if they were reproduced cheaply and broadcast—by the ten thousand—I mean the "Upper Ten Thousand," of course.

DAME LAURA KNIGHT'S EXHIBITION: "CIRCUS FOLK" AT THE ALPINE GALLERIES

Dame Laura Knight's art is becoming seriously disturbing. She reminds me of the "strong man" in a circus. She is rapidly over-developing the muscles of her vision at the expense of its nerves. Her eyes "grapple" with her subjects and hold them in a kind of iron embrace, nor does she let them go until she has all but transferred them to her canvas. It is as if she said: all I seek is Truth. And taken one by one: the clown, the circus rider, the horse, the ringmaster, the tent, and all the



SELF-PORTRAIT

By Henry de Waroquier

At the Leicester Galleries

(See page 467)

inventory of the travelling circus, are true. So that after a visit to this exhibition you really do know all there is to be known, and more than you want to know, about "circus folk," all with just one exception: the illusion. Now the only interesting thing about a circus is its illusion, its glamour, and that, too, happens to be the only interesting thing about art. Dame Laura Knight's passionate quest of Truth leaves nothing to the imagination; there is nothing for our mind to do but to look at her canvases and "tick off" the facts she states one by one; in the end we have an inventory, not a work of art. And we are inclined to cry, "The pity of it!" because there is such an immense amount of "good stuff" in these pictures—good, hard, solid knowledge and craftsmanship—all sacrificed to an unattainable ideal, "The Truth, the whole Truth, and nothing but the Truth." Yet every artist should know that it is his or her duty to be *splendide mendax*—a splendid liar!

Art News and Notes

SCULPTURE AND DRAWINGS BY CARL MORITZ SCHREINER AT THE WARREN GALLERY

Herr Schreiner's sculpture is unmistakably "foreign"; no one would mistake his work for English, nor is there even a suggestion of the "modern" note that comes from Paris, unless it be a penchant for over-life-size, which he for no obvious reason gives to some portrait-heads, such as "Frau Griesebach." One presumes that the artist is an "expressionist," and therefore considers it incumbent upon him to be "expressive" even at the cost of good aesthetics, which are offended in the very differently executed small "low reliefs" that are scratched rather than "relieved." Herr Schreiner, it is evident, from his seeming indiscriminate standards of taste that to us appear to militate against his quite indubitable gifts. Thus he is admirable in his life-size portrait-heads, more especially of men—for example, that of "Dr. Becker." Equally admirable is the large bronze Alsatian "Dog on its Haunches." Again "The Dying Horse," under-life-size of course, is a subject that supplies him with a most admirable design; the little "Head of a Dead Woman" has an almost touchingly Gothic feeling, and several cat subjects, such as "Mewing Cat" and "Whiskered Cat," are conventionalized with humour and good taste. Photographs of some of his architectural sculpture, which were likewise on view, suggest that in these he is in his element. The "Löwe am Eingang des Wilhelm Marx Hauses" in Düsseldorf, though extremely threatening as a domestic guardian, looks very impressive; that also applies to the "Lioness of the Stadium" in the same city.

It may be, of course, that one applies only purely personal standards of taste in accepting and rejecting such various examples of an artist's work. That, at least, would explain an otherwise inexplicable inequality in the artist's apparent aim and achievement—an inequality, by the way, which is also manifest in his drawings.

PAINTINGS AND WATERCOLOURS BY CHARLES CONDER AND AMBROSE MCEVOY AT THE BEAUX ARTS GALLERY

Charles Conder was one of the shining lights of the 'nineties. His subtle delicate sense of colour, his dream-like imaginativeness made his contemporaries forget his fundamental weakness, his amateurishness. There is nothing in this exhibition to show that his contemporaries had a better judgment than one ripened by the experience of post-impressionism. He remains still a charming colourist. When he handles oils, as in the most positive and virile of the present exhibits, the "Luxemburg Gardens," or in "Algeiras Blue Waters," or "The Howe in Spring," the weakness of his drawing and, above all, of his design, is more apparent than in his watercolours on silk, though "Harem" shows what he might have done had he studied more. In such and in his lithographs he remains delightful. "Harlequin," "Dolce Far Niente," and especially the "Buddha Fan," show us, apart from the lithographs, Conder at his best.

Ambrose McEvoy, who died only a few years ago, is, like Conder, a "feminine" artist; but he was an artist, and not an amateur, as the delightful portrait of "Maud" on this page will prove even in its "black-and-white"

rendering. But McEvoy's charm, like Conder's, is his delicate sense of colour, though its very iridescence might sometimes be gained at the expense of "form." However "sketchy" McEvoy might become in his portraits, even his slightest work is full of psychological values. He does show us that his "sitters" were not only his "models," but in full possession of thought. Apart from "Maud," the "Mr. and Mrs. Alan Parsons" amongst the oils, and the "Priscilla," "Camilla," "Lillah," and "Girl with Fair Hair" are McEvoy's of the finest quality. In his landscapes it is difficult to feel equal enthusiasm, though "Canal at



MAUD

By Ambrose McEvoy

At the Beaux Arts Gallery

Bath" has something of this tender quality and even, if one can apply the term to landscape, this psychological insight.

SHORTER NOTICES

Mr. Geoffrey Nelson's exhibition of paintings and drawings at Mr. W. B. Paterson's Gallery shows him to be a landscape painter possessed of sincerity, sensibility, and skill. His sincerity is palpable because he has chosen a remote little town in the south of France as the "theme" for several pictures, the views having not obviously spectacular attractions; his sensibility is evident from the way in which he has endowed almost identical subject-matter with varied interest of design and colour, or, rather, light-values, despite a similar and high key; finally his skill is shown by the manner in which he lays on his paint. There is nothing "abstract" or "distorted" about his oil-paintings, and yet they are distinctly

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THE QUEER LARDER

By John Strachey

At the Wertheim Gallery

modern in feeling. I could single out "Cette, Le Quai Noël, Guignon," "Snow Landscape, The Cerdagne," "Cette, Le Quai de la Ville" for special praise. His single painting of the figure is not so convincing, nor are his drawings here of sufficient importance for exhibition.

Messrs. E. Maurice Field, Godfrey Money Coutts, Powys Evans, and the latter's sister, Miss Gwen Evans, are holding a joint exhibition at the *Cooling Galleries*. All the partners' exhibits are somewhat unequal in quality, apart from differences in medium in the cases of Mr. and Miss Evans.

Mr. Field's landscapes show a nice feeling for design and an easy fluid touch, combined with an evident love of trees and atmosphere: "The Farm," "Welland Valley," "King's Lynn," and "The Little Valley," with its focus on a glimpse of light in a low-toned design. Mr. Money Coutts's pictures are well-handled landscapes also: the "View on the Jente," with its somewhat unusual greens and a dark mass of a tree as the focus of the picture, is undoubtedly his best picture here; it has a rather more exciting quality of design than the rest, amongst which, nevertheless, "Windy Day, Croyde," "The Pond," and "The Thames," the latter with an admirable sky, may be singled out for praise.

Miss Evans has a number of good pencil drawings of portrait-figures, a number of tinted ink drawings of prize cattle, also a few oils of such—"Sheep and Lamb" (73) deserving to be specially mentioned. There is also one drawing "At the Derby," done from memory, which is distinctly more "amusing" than the work done "from the life," but the "fun" has been got, I think, rather at the expense than by reason of draughtsmanship.

Mr. Powys Evans is, of course, well known, probably even famous, as a caricaturist. His caricatures of "Cochrane and Craig" and "Richard Sickert, A.R.A." are admirable; it is only a pity that Mr. Evans has omitted to state date and hour on which he drew the arrangement of Mr. Sickert's features, which is apt to change as rapidly as the arrangement of his Christian names. Admirable, too, are his serious studies of Professor Tonks, Allene Seyler, Professor Saintsbury, Arnold Dolmetsch, and other celebrities. I do not, however, find it possible to admire his work as a portrait-painter. I prefer his watercolour landscapes, such as "Devon Farm" or "The Last Load of Hay."

Mr. John Strachey's paintings, exhibited at the *Wertheim Gallery*, are distinctly individual, although he is palpably influenced by Paris, both ancient and modern. Whilst, for example, "The First Picture" clearly shows an influence of Cubistic ideas, and "The Jar" suggests that he has liked the "quality" of Segonzac, "The Queer Larder" (see opposite) seems to me somehow to owe its origin to a reminiscence of Chardin's "Le Buffet." But Mr. Strachey is not a copyist; his strength is an orchestration of colour peculiar to himself, and often very attractive, as in the subjects just mentioned, in "The Guitar," and especially in the collection of bottles called "Dry Martini." He seems to me altogether best in his still-life. The landscapes have their *raison d'être* not well expressed on their surface; and as for the very wildly fighting "Fighting Horses," they appear to me both in scale and conception misconceived.

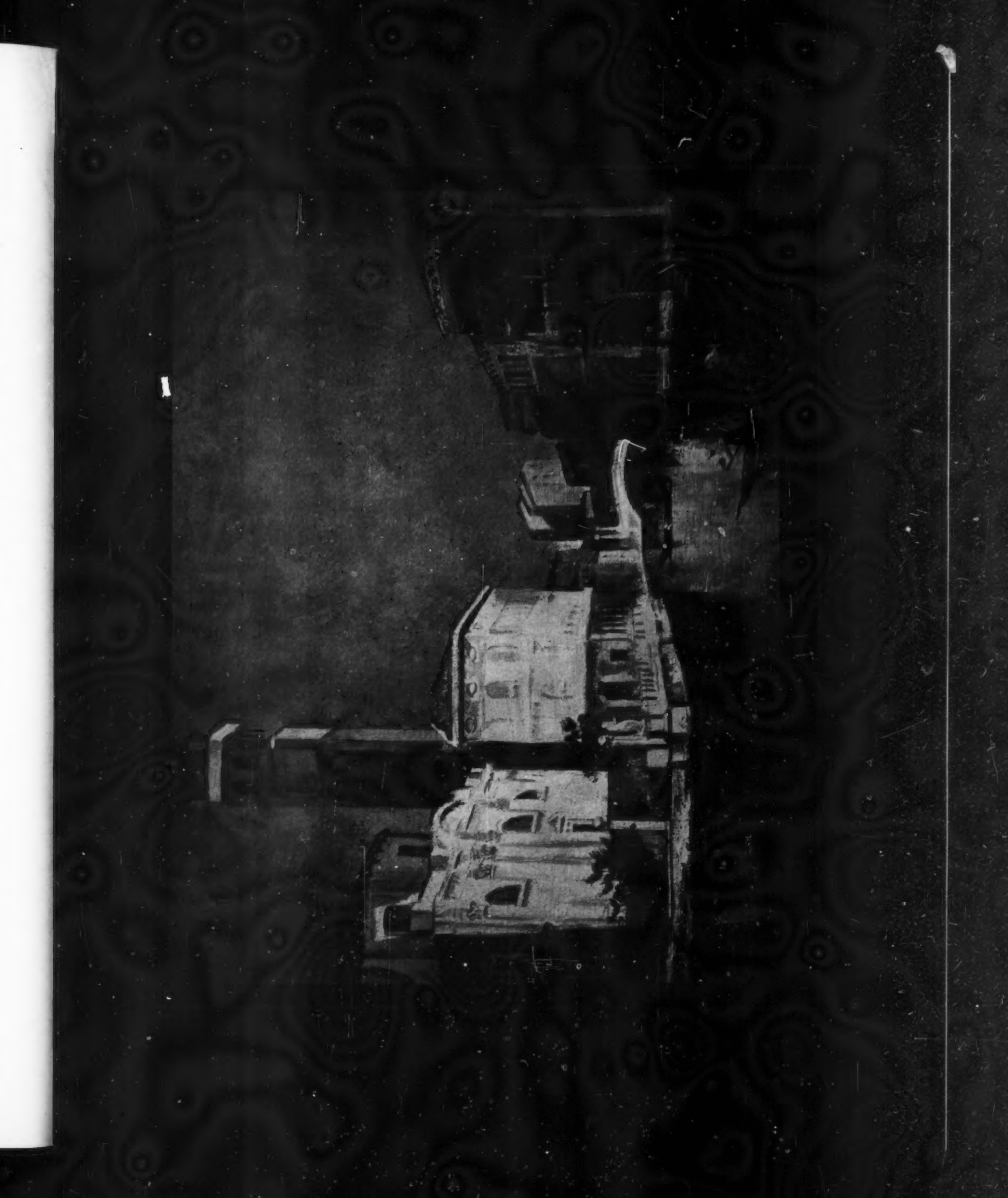


THE RED HUT

By H. Steggle

The East London Group at Messrs. Reid
and Lefèvre's Gallery

The outstanding quality of Mr. Raymond Coxon's recent paintings at the gallery of the *London Artists' Association* is their refined and very agreeable colour, derived roughly from combining cool bluish-greens with



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a creamy light, at least so far as his landscapes are concerned. It seems to me that in these his design suffers a little from a certain vagueness of the foreground. "Betchworth," "Coniston," "Appletreewick," otherwise admirable, suffer from that defect which is absent from the entirely successful and consequently fine "Near Land's End." "Fir Cones" is an equally good still-life and so is "Lilies." But I wish Mr. Coxon would explain why he finds it possible to create works of art by adhering so closely to "nature," as he does, for instance, in these "Lilies," and apparently impossible to adhere so closely to what his eye sees when he paints the figure, the human "Lily," so to speak. I know he is not singular in this respect; many "moderns" have the same "complex." But why?

Mr. Arthur Verbeeck, a Belgian artist exhibiting at the *Leger Gallery*, is manifestly a painter of the older generation strongly influenced by the Dutch Impressionists. His portrait of the melancholically comic Continental clown, "Buziau," is a study of great psychological interest, and aesthetically by far the best figure-painting in this exhibition. Mr. Verbeeck's forte is his "still-life," in which he is able to render the fitful coming and going of light, and the losing and finding of colour and of form which it occasions. "Still-life: Fish," where the "bloaters" shimmering skin, "Irises in a Bowl," the latter of golden glass, "Nasturtiums" in a ginger jar, are examples of his outstanding skill in this branch of art.



EAST LONDON

By H. Steggle

The East London Group at Messrs. Reid and Lefèvre's Gallery

Henry de Waroquier's exhibition of oil-paintings and watercolours at the *Leicester Galleries*, which at the time of writing is not yet open, should be an event of considerable interest (see illustrations pp. 463-4 and plate facing p. 466). De Waroquier is already

"someone" in Paris, and his virile art deserved to be better known here. Born in 1887, he is not exactly any longer one of *les jeunes*. It is mentioned that he was never taught art, but, living opposite the famous picture dealers' galleries he taught himself from the study of the great French Impressionists he saw there. De Waroquier



BAD WEATHER, BLACKPOOL

By John Cooper

The East London Group at Messrs. Reid and Lefèvre's Gallery

is, however, not so much an Impressionist as an Expressionist, and his conception of Venice should be of special interest to a public used to seeing "The Queen of the Adriatic" with Turner's eyes. De Waroquier's vision is the very antithesis to this: it is immensely virile; not at all "romantic," but nevertheless intensely personal and with its sweeping broad silhouettes and feeling of space and air.

The East-End artists are holding their second exhibition at the *Lefèvre Gallery* this month. At the time of writing the exhibition had not opened its doors; but, as may be gathered from our illustrations on pp. 466-8, and also from a number of paintings by the President, Mr. John Cooper, and members such as Messrs. Murroe and Steggle, there is certainly no falling away from the standard they had first set themselves.

LONDON UNIVERSITY INTELLIGENCE

In the Slade School of Fine Art, prizes for Figure Composition have been awarded as follows:—

Mr. F. E. Charlton, £18 (Melvill Nettleship Prize).

Miss L. Carmen, Mr. H. G. Moynihan, Miss M. Shepard, £10 each.

Miss P. Bray, Miss M. L. Jameson, £5 each.

A Slade Scholarship of the value of £35 has been awarded for a second year to Miss Phyllis Bray.

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SALES

Messrs. Mensing et Fils (Frederik Muller et Cie.) announce the sale on December 9, 1930, at their galleries in Amsterdam of two important foreign collections of old paintings, antiques, furniture, tapestries, and carpets.



THE FAMILY HOLIDAY

By Miss Brynhild Parker

The East London Group at Messrs. Reid and Lefèvre's Gallery

(See page 467)

The sale includes, amongst the pictures, works by the following old masters: El Greco, Van Dyck, Lucas Cranach, Antonello da Messina, Ostade, Rubens, etc., also a Corot and a Renoir. The furniture embraces pieces of the Italian Renaissance and the Louis XV and XVI periods. There are important pieces of Brussels tapestry, Persian, Dushak and Anatolian carpets and rugs, Penicaud enamels, Chinese, Dresden, and Italian pottery, etc.

Mr. Rudolph Lepke's Kunst Auktionshaus, Berlin, W., announce the sale, on November 12, of antique pottery and glass from the collections of A. Loebbecke (Brunswick) and Dr. Witte (Rostock). The collections include important examples of Attic, Roman, and Hellenistic vases, marbles, and terra-cottas, and a wonderful collection of ancient glass of the Roman Empire period, much of it from Syria (Catalogue No. 2035). They are also selling on the day previous (November 11) antique furniture, Italian and German medieval and Renaissance reliefs, terra-cotta and bronze figures, faience, China and Delft ware, etc., from the collections of a German diplomat, R. Loebbecke (Brunswick), and Eugen Schweitzer (Berlin) (Catalogue No. 2034).

The same firm had also held a successful sale of Ceramics (Berlin, Vienna, Sèvres, and Messina) from the museums of a foreign State and the collection of Dr. Witte (Rostock) on October 21 and 22, too late to be noticed in our last number.

Mr. Paul Graupe, Berlin, W., announces the sale on November 13 of paintings, drawings, and sculpture by masters of the nineteenth and twentieth centuries from private collections in Berlin and Breslau. The sale includes works by Pierre Bonnard, Chassériau, Corot, Couture, Van Gogh, Géricault, Menzel, Monet, Monticelli, Berthe Morisot, C. Pissarro, Renoir, Ribot, Sisley,

Signac Vlaminck and Utrillo; also drawings by some of these masters, and by Constantin Guys, Jongkind, etc.

The Auktionshaus des Westens, Berlin, Tauentzienstrasse 4, inform us that they have for sale a collection of works of art belonging to a German prince; and another collection, the property of a well-known Berlin connoisseur, consisting of paintings by old and nineteenth-century masters, altarpieces and reliefs, antique furniture, European ceramics, china, and tapestries. A catalogue of the sale (with prices) they are prepared to send on application.

An interesting catalogue reaches us from Mr. Paul Gottschalk, Berlin, W. 8, Unter den Linden, 3A. It deals with "Rare and Early Printed Books, Autographs and Manuscripts, Early English Literature, Miniatures and Bindings." The text is in English, and we advise those of our readers who are interested in these subjects to apply for it.

Messrs. Paul Cassirer and Hugo Helbing announce the sale on November 25, at Mr. Paul Cassirer's Galleries in Berlin, of the former well-known Marcus Keppel Collection. The catalogue includes a number of important old masters, e.g. a fine "Portrait of a Young Man and a Young Woman" by Barthel Bruyn the Elder; two donor's portraits (altar wings) by Pieter Coeck van Aelst; two admirable portraits by Gerard Dou; an extraordinarily interesting pure "Landscape" by an unknown Flemish master of 1546; the "Bust of a Young Girl" that is numbered amongst the re-discovered paintings by Rembrandt (formerly in the Faudel Phillips sale of 1914); a fine "Portrait of Isabella Brant" by Rubens; furthermore paintings by Jan Steer, Jacob van Ruysdael, David Teniers, and others, all of first-rate quality.

RACEHORSES AND BALLET DANCERS: THE BRONZES OF DEGAS

The exhibition of a complete collection of the bronzes made by the celebrated founder M. Adrien Hébrard, at the Abdy Galleries, was of great importance from the points of view of their intrinsic merit and of their significance as sculpture. Degas did not pretend to be a sculptor, yet these pieces are of the very essence of plastic; and at the present moment, when the gulf between plastic and glyptic is being so ardently explored, they offer an object-lesson of supreme importance. There are seventy of them, and hardly one would be possible in marble or stone, nor even conceivable in any other media than their original wax, bronze, or other mouldable or castable material. In the first place, they do not look, nor do they feel, like carved work; and in the second, their postures are such as to render them possible only in a tenacious, non-fracturable substance. All are posed, but so cleverly that no spontaneity of action is disguised; all are at an arrested moment which is compact of the kinetic of the last movement and of the potential of the next to come. But the posing is such as to render them non-carvable; they are—both horses and girls—for the most part poised as well as posed. Many

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of the racers are on two legs, and most of the dancers on one, and thin ones at that. To see any of these aerial figures supported by masses of drapery, trunks of trees or chunks of marble, would be to rob them of all their virtue. Their virtue is great; they are pure plastic even to their surface finish. It would be vulgar to imitate such a finish in marble or stone, for no finger- or spatula-mark on these bronzes has been lost, and every such mark has its significance. The sense of form and the knowledge of structure manifested in them denotes Degas as a great master of modelling. As to anatomy, that is negligible, but it is convincing as well. These bronzes are not realistic, for they are informed by a vivid imagination and observation, but they are of the very essence of life. They are—apart from their technique, which is spontaneous and perfect of its kind—informed by that essence which distinguished the primitive Greek work, with all the difference in treatment. The Greek sculptor's work was not realistic, for he studied in the mass more than in the individual; and he had the human form, in his brain as well as before his eyes, generalized. Degas lived in conditions where the human form was only occasionally exhibited, in a general sense, but the scanty draperies of the ballet



THE DANCING GIRL

By Degas

At Messrs. Abdy & Co.'s Galleries

dancer hid nothing from him; he absorbed it all and generalized, and in the case of his horses the process was an even more naked one. He was no mere portrait painter; he was an expositor, an interpreter.

KINETON PARKES

EXHIBITION OF DUTCH ART, ROYAL ACADEMY, 1929

We are desired by the chairman and members of the publications sub-committee for the Dutch Exhibition, 1929, to state that:—

The picture kindly lent by Ernest Innes, Esq., numbered 146 in the Exhibition of Dutch Art, held at Burlington House in 1929, was entered in the catalogue as by Ferdinand Bol. The signature "Rembrandt f" was not then regarded as genuine. Since the exhibition, however, expert examination has shown beyond doubt that the picture is by Rembrandt, and careful comparison with other Rembrandt pictures, especially with No. 133 in the exhibition and with a portrait which formed part of the Yarborough sale at Christie's in July 1929, have confirmed this attribution. The picture in question, therefore, should henceforward be regarded as being undoubtedly by Rembrandt.

VICTORIA AND ALBERT MUSEUM LORD CURZON'S BEQUEST TO THE NATION

The collection of over 220 objects of Eastern Art, bequeathed to the Victoria and Albert Museum, London, by the late Lord Curzon, is now on view in Room 17 of the India Museum in the Imperial Institute Road, South Kensington. It includes examples of Indian art of many periods. Tibet, Burma, Siam and Turkestan are also represented. Lord Curzon, while Viceroy of India between the years 1899 and 1905, was Patron of the well-known Exhibition of Indian Art held at Delhi in the Durbar year of 1903; he organized the British Mission to Tibet in 1904; he effected the reconstitution of the N.W. Frontier of India. All these activities contributed items to his collection, which, for the rest, consists of his Durbar presents and address-caskets. Lord Curzon was unceasingly active in the interests of Indian commerce, art, and archaeology, and his discrimination in acquiring the best from these various sources may be judged in his generous bequest to the nation.

OUR ILLUSTRATIONS

Our colour plate facing p. 422 is a reproduction of the "Madonna and Child" from the Palazzo di Venezia, Rome, by one of the most charming of the Veronese masters of the early fifteenth century, Stefano da Verona (born about 1375; died after 1438). The picture was one of the hardly minor attractions of this year's Italian Exhibition at Burlington House, when its serenity and lovely colour made it a favourite amongst the works of the minor masters.

GUILD OF CATHOLIC ARTISTS AND CRAFTSMEN

The first exhibition of works of art of members of the Guild was opened at the Gieves and Arlington Galleries, 22 Old Bond Street, on November 27, by the Most Rev. Archbishop A. Goodier, S.J. This exhibition, which includes oil paintings, watercolours, sculpture, stained glass, mosaic, embroidery, bookbinding, and pottery, will remain open until December 12.



ILE DE LA CITÉ AND THE SEINE

To be sold at Messrs. Christie, Manson, and Woods, on December 5

By T. Girtin

ART IN THE SALEROOM

By W. G. MENZIES

THOUGH financial stringency and business depression have caused several notable collectors to postpone submitting their collections to the ordeal of public sale, Christie's first notable picture sale of the 1930-31 season, which is to be held on December 5, should prove a fitting opening to the little season which of recent years has proved to be a particularly favourable time for astute owners and others to place their treasures upon the market.

Two years ago in a single week before Christmas Christie's sales reached the formidable total of £250,000, while the second Hamilton sale with its aggregate of £200,000, and the £96,000 sale of the Wentworth treasures, are other instances which prove that art objects, given that they are of fine quality, will fetch their price no matter at what period of the year they are sent to auction.

The interest of the sale will chiefly centre in the sixty odd drawings sent to the saleroom by the executors of the late Major the Rt. Hon. C. P. Allen, many of which were acquired at the Peter Allen sale which was held at the same rooms in 1893.

Cox, Cotman, Girtin, Varley, and De Wint are all represented though overshadowed by some superlative examples of the work of J. M. W. Turner.

Two years ago at the King Street rooms a new Turner record was established when his "Red Rigi" from John Ruskin's collection made £8,295. In the Allen property there is another fine drawing, "Carisbrooke Castle," from the same source, quite as remarkable for its freshness and the brilliance of its colour. Painted in 1828 it was exhibited at Moon's Gallery five years later having in the meantime been engraved by C. Westwood for "England and Wales."

Another fine drawing by the same master is "Lausanne from the Signal," at one time in the collection of that great Turner enthusiast, W. G. Rawlinson, while two others are "Margate," painted in 1822, and "Smailholm Tower," which belongs to the next decade.

When at the Murietta sale in 1892 David Cox's "Vale of Clwyd" realized the remarkable figure of £4,725 it remained the record for one of his works for nearly a quarter of a century, until at the Barratt sale in 1916 the same picture reappeared and realized £4,830. Since then this figure has not been approached and there is little likelihood of this record being challenged by the four examples which are to be sold on December 5. Perhaps the finest is "A View near Carnarvon," which will be familiar to visitors to the exhibition of Retrospective British Art at Brussels last year.

The work of the ill-fated Thomas Girtin becomes rarer in the saleroom every year and the appearance of one of his brilliant efforts is always provocative of enthusiastic bidding. Few finer examples of his genius have appeared under the hammer than the delightfully executed



VENICE, THE GIUDECCA

By J. M. W. Turner, R.A.

Sold at the American Art Association Galleries, New York, on November 29

Art in the Saleroom



AN EARLY SIXTEENTH-CENTURY PERSIAN MS., WITH
MINIATURE OF THE INDIAN DELHI SCHOOL

To be sold at Messrs. Sotheby's on December 2

"Ile de la Cité and the Seine, Paris" which was lent by its late owner to the Burlington Fine Arts Club in 1916.

Finally, mention must be made of three typical works by Peter De Wint whose delightful drawings, since one made nearly £2,000 at the Beecham sale in 1917, have shown a steady market appreciation.

All acquired at the Peter Allen sale in 1893, they should show a remarkable appreciation on the prices paid nearly forty years ago when De Wint's art had comparatively few adherents.

Many familiar names figure in the latter half of the catalogue, but apart from a characteristic work by G. F. Watts, "Trifles Light as Air," and one or two drawings by the persistently popular Birket Foster, there is little that calls for any particular comment or which is likely to realize any sum of special note.

Of far greater importance is the sale of old masters to be held at the same rooms on December 12. Many of the finest items are the property of the Earl of Egmont and include

five portraits by Beechey, several by Michael Dahl, nearly twenty portraits by Kneller and Lely, a superb group by Reynolds of the second Earl and his wife Catherine, and others by Hudson, Dobson, and other eighteenth-century masters.

Of extreme interest, too, is Zoffany's portrait of Baddeley the actor, which is being sold by Mr. Keith Hutchinson whose ancestor received it from the treasurer of Drury Lane Theatre to whom it had been presented by the executors of the actor.

Landscape art is represented by some notable examples by Claude, Ruysdael, and Van de Velde, while, as usual, there are several works by members of the British sporting school.

The Persian Exhibition in January has no doubt prompted Messrs. Sotheby's to make a sale of Persian and Indian drawings and manuscripts a feature of their list of sales to take place in December.

The catalogue, which is illustrated with eight plates, comprises Mughal and Rajput miniatures sent from Rajputana by Shyam Sunderlah Chordia; some Persian manuscripts of fine quality, the property of Lord Elphinstone of Carberry Tower, and Mr. P. S. Garling of Sydney, New South Wales; and some Hebrew manuscripts, including a fine fourteenth-century manuscript of the former Prophets.

One of the finest items in the sale is the manuscript sent to the saleroom by Lord Elphinstone. Written in beautiful Nasta'liq in four columns with gold and coloured rules on 300 leaves it is an outstanding example of a scribe of the early sixteenth-century Indian Delhi school.

At the same rooms on December 1 is to be sold a very important collection of manuscripts and books by and about Samuel Butler,



CARISBROOK CASTLE, 1823

By J. M. W. Turner, R.A.

To be sold at Messrs. Christie's on December 5

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ROBT. BADDELEY, THE DRURY LANE ACTOR

By John Zoffany, R.A.

At Messrs. Christie's, December 12

author of "Erewhon," for the most part formerly the property of his friend and biographer the late Henry Festing Jones, and now sold by Mr. A. T. Bartholomew, co-editor of the Shrewsbury edition of Butler's works.

Most of the books are presentation copies or bear inscriptions in the autograph of Samuel Butler, while the manuscripts which are almost unique to the saleroom represent practically all that remains outside public libraries or collections.

One of the most interesting of the manuscripts is a 32-page effusion, "Was the Odyssey written by a Woman?" which when delivered as a lecture nearly forty years ago provoked such a lively controversy.

There are about a dozen of Butler's MSS., several signed copies of "Erewhon," and his own copy of Shakespeare's sonnets which he knew by heart.

Hurcomb's, who in December are removing from Piccadilly to the Grafton Galleries, are celebrating the beginning of their tenancy with an important sale of old masters on the 8th, notable amongst which are two portraits attributed to John Hoppner, one a portrait of Mrs. Ward as Hebe and the other a strong portrait of the fifth Earl of Berkeley.

Just as we go to press details come to hand of an important dispersal to be held at the American Art Association Galleries in New York on November 28.

It is claimed to constitute one of the most significant collections to be dispersed in the United States for some

time, every one of the sixty-four items being of the finest quality and of unimpeachable pedigree.

The collection is that formed by the late Mr. Ambrose Monell, who died ten years ago and whose widow has now decided to send to auction.

Only seven paintings are included, but these include Rembrandt's "Rabbi in a Wide Cap," painted about 1635 and at one time in the famous Demidoff collection; Reynolds' portrait of Lady Mary O'Brien, afterwards third Countess of Orkney; Raeburn's portrait of General Andrew Hay; and a superb Turner, "Venice, The Giudecca."

This last picture brings out the fact that collectors are sometimes at fault when titling pictures which come into their possession.

When in the Yerkes collection it was catalogued under the title of "The Grand Canal," but it has since been identified as the picture painted by Turner in 1846, "Venice, The Giudecca."

It was acquired direct from the painter, the fourth Earl of Arran, in whose family it remained until purchased jointly in 1901 by Lockett Agnew and James Orrock. The latter sold it to Mr. C. T. Yerkes, and it was acquired at his sale by the late Mr. Monell.

The Rembrandt, which originally came from Leigh Court, is made the object of special comment by the late Dr. Wilhelm Bode, Adolph Rosenberg, and Professor Valentiner.

One of the most important dispersals held by Paul Cassirer and Hugo Helbing of Berlin during November was that of the collection Tony Straus-Negbaur in the last week in the month.

Over 400 lots were included in the sumptuously illustrated catalogue.

The pictures included works by leading Dutch masters such as Nicolaes Maes, Abraham van Beyer, and Hendrik Steenwyck, while of even greater importance was a series of nearly 100 drawings by important masters of the Italian, Dutch, Flemish, French and British schools.

There were also many outstanding items amongst the many fine examples of metal work, furniture, sculpture, and china, covering a period of over four centuries.



JOHN, THE SECOND EARL OF EGMONT, AND HIS WIFE CATHERINE

By Sir Joshua Reynolds, P.R.A.

At Messrs. Christie's, December 12

